

# INSIDE FACTS

## Of Stage and Screen

ESTABLISHED 1924

EDITED BY JACK JOSEPHS

Vol. XI

Entered as Second Class Matter, April 29, 1927, at Post-office, Los Angeles, Calif., under Act of March 3, 1879.

Saturday, April 26, 1930

Published Every Saturday at 800-801 Warner Bros. Downtown Building, 401 West Seventh St., Los Angeles, Calif.

No. 17

# NEW NATIONWIDE SHOW CIRCUIT PLAN REVEALED

## EXHIBITS BREAK IN NEW WIDE FILM METHOD

Exhibitors won't have to worry about tremendous expense for wide screen and film with the new Douglas process to be shown to the trade next week at the Metropolitan Studios, according to exclusive information obtained by INSIDE FACTS this week.

Total cost of the Douglas system to an exhib will be a \$100 yearly rental for special lens equipment and the nominal cost of a wide screen.

The new idea is the invention of Leon Forrest Douglas, famed Menlo Park inventor, who holds nearly 30 basic patents dealing with the picture business. Douglas was for years associated with Thomas Edison and also was prominent in the early days of the Victor company.

Briefly the Douglas idea is based on a special optical lens system, which contracts the photographed image two-thirds on the 35 mm. film and permits it to be expanded to any degree, even far wider than that obtainable with 75 mm. film, it is claimed. The process also calls for special treatment of the film.

One big feature is that the usual graininess that shows up in most magnified films is claimed to be eliminated by the Douglass process, which has tentatively been named "Splendor," it is reported.

It is also applicable to films already made, which could be changed over to the new simplified wide film method in an optical printer, it is said.

Many experts are said to have contended that a practical solution of the wide film problem in this manner is improbable, but it is learned that most of the big studios are keenly interested in this new process, which effects a similar savings on production as would be made possible to the exhibitor.

Under present plans, it is reported.

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### ALLAN PRIOR

#### BENEFIT PROGRAM

Harry Vinnicoff, executive vice-president of the Lazarus theatre organization, is sponsoring a Russian Hebrew benefit concert at the Trinity Auditorium here on Sunday night, April 27. On the program will be the violinist, Samuel Fidler, Olga Baclanova, and other celebs.

#### SUES FILM PLAYER

Through Attorney Sam Wolf, the Bess Schlank Gown shop filed suit against Sally O'Neill, film player, in local courts, charging she failed to pay for gowns purchased from the establishment. Pending trial, the player's salary at the Columbia studios was attached.

#### WARNERS SIGN WHITE

Carl White, well known song director, has been signed by Warner Brothers to direct the musical numbers in "Big Boy," Al Jolson's newest Vitaphone starring vehicle which goes into production soon. He will arrive here this week.

## ADVERTISERS AFTER STAGE EXPLOITATION

Planned as the biggest exploitation stunt in the automobile game, and with plenty of interesting angles for show business, a \$10,000,000 national tieup is in the final stages of organization, according to information obtained exclusively by INSIDE FACTS this week.

The scheme will be worked out to tie with next year's national automobile shows, and will involve the cooperation of show business, car manufacturers, distributors, advertising agencies and newspapers.

The entire proposition will build itself about an elaborate traveling production, scheduled to play all the national Auto Shows on a two-day performance sked, presenting what it is claimed will be the biggest "show" ever attempted outside the actual show business.

The plan, under way for some time, is being organized by Ralph G. Pollock, former automobile man and publicist, and S. M. Lazarus, operator of the Million Dollar and other theatres here.

Lazarus is now on his way to New York via the Panama Canal on the S. S. Virginia, and it is reported, will confer with executives of the National Automobile Association on his arrival in New York.

The plan is already said to have the approval of leading manufacturers, advertising agencies and distributors.

It will be built around a national contest to select beauties to appear with the show as Miss Packard, Miss Lincoln, Miss Cadillac and so on, which will be linked up with a tremendous exploitation tieup of hundreds of national advertisers, bringing out the fact that Miss Packard keeps thin on Glutz's Gluten Bread and Miss Cadillac maintains her "finishing school complexion" by using Bouncing Boudoir Soap.

Pollock, who is associated with Lazarus on his theatre exploitation.

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# YOU'LL SEE IT IN FACTS



# STAR HODGE PODGE REAL PUZZLE

## EXHIBITS AND PUBLIC HAVE TOUGH TIMES WITH FACE PARADE

Who are the stars?

Exhibitors confess they are at a loss to know exactly who the present day stars really are. For the film firmament appears to be in a state of confusion.

So many reigning favorites have been eclipsed within the last few months; so many new faces; so many of promise have flashed briefly and vanished; so many highly ballyhooed recruits have failed to deliver as promised, that the exhibitors hardly know on what basis to book.

The public is in no less a state of confusion. It is now no novelty for them to hear the voices of the once inarticulate stars, and no longer will they rush to hear what Whozi's voice sounds like. They, too, are bewildered by the unending parade of new faces and voices.

The path of least resistance is the way followed at present, and that is to book as first choice those pictures which have played runs at de luxe houses, such as the Chinese and Carthay Circle, regardless of star, story or other value. Within a reasonable radius of such de luxe houses the general release draw is more or less automatic and there will be a profit, willy-nilly.

Second choice is to book pictures which have been featured at the class downtown houses, such as Loew's State and Paramount. These also have a certain definite draw.

For the rest of it, they follow as closely as possible the trade banner demand which at present supersedes that of star names, with few exceptions.

## NATIONWIDE CIRCUIT AS ADVERTISING AID

(Continued from Page 1)

tion is a former auto man, having been with the General Motors Chevrolet division for several years and also associated with a number of national automobile shows as well as having been engaged in manufacturing skid chains for a number of years.

Sid Grauman, who retired from the show biz last year, was reported interested in the idea, but dropped out when taking over exploitation of Howard Hughes' \$3,000,000 air super-feature, "Hell's Angels," which he will world premiere here soon.

After the contest has been built up over a period of months with plenty of attendant publicity, the winners will be featured in an "Auto Show" production to be staged by a leading producer, yet to be selected, and featuring several nationally known name bands, according to information of the plans obtained by INSIDE FACTS this week.

The big show which will be the feature item on all national auto show programs will be staged in somewhat similar fashion to a big stage revue, but will be put on in semi-circus fashion in the auto show auditoriums, and will run about 60 to 100 minutes. It will be transported by a special train.

Negotiations are also reported under way with several leading circus organizations to tie in with some of their adaptable features for the project.

Interest of the automobile companies and advertising agencies in the project, it is said, is based on the fact that motor car exploitation, both in an ad and publicity way, is decidedly in the rut, while the big yearly shows, once a national sensation, have dropped considerably in appeal of late.

Under the plan tentatively outlined for the "Auto Show Chain" the \$10,000,000 or more would be concentrated on this new idea, which would not only give the auto show visiting public a real run for their money on the entertainment angle, but would provide agencies, publicists and newspapers a host of new angles for live copy in more show business style, with emphasis on the hotsty-totsy angles

## May Do "Alice in Wonderland" in Sound-Color

### AIR COMEDY BASED ON CADDO CUTTINGS

Before Cadda starts production on the talking picture version of "The Front Page," Howard Hughes plans to retrieve some of that \$3,000,000 spent on sequences for Hell's Angels," many of which, of course, couldn't be used in the version now cut and ready for release.

Using many of these shots, the Cadda staff is now preparing the script of an air comedy, planned to have the full laugh potentialities of that other Hughes war comedy hit, "Two Arabian Knights," combined with the spectacular air scenes of "Hell's Angels."

Under the present plans, it is learned, the film will be released as a de luxe program picture, probably by United Artists.

Selection of director, cast and title, etc., are items still to be considered, it was reported this week.



**Eva Thornton**

Eva Thornton, "America's Most Beautiful Prima Donna," who is an outstanding feature of the Fanchon and Marco "Bells and Belles" Idea. Miss Thornton was featured with the Chicago Concert Company and is the possessor of a clear and beautiful soprano voice as well as an excellent stage personality.

rather than on very familiar and conventional lines of exploitation such as the best "four-wheel brakes," "dual super-ignition," and "Our Livalongtime bodies never wear out."

It has long been a familiar axiom of advertising that catching public fancy doesn't depend on quality merchandise. Quality merchandise, so say the ad experts, will hold up under public examination and trial, to bring them back for more, but the new, novel, hoity-toity thing is what brings them to make the first purchase.

Big business, it is evident, in recent sensational shiftings in advertising and sales methods, is eyeing closely the exploitering ways of show business for new ideas.

### INSPIRATION CAST

Cast for "Eyes of the World," which Harry King will direct for Inspiration at Tec-Art, includes Fern Andra, German film player, who will make her American debut; Una Merkel, Pederick Burt, Hugh Huntley, Brandon Hurst, Nance O'Neil, Florence Roberts and Eulalie Jensen. Male lead is still uncast. Production starts next week at Kernville, Calif., for exterior settings.

### NOVEL DEVICE INVENTION USES SYNCHRONIZED DUMMY FIGURES

Out of the spare time experimentations of Ned Mann, trick camera shot expert, and William Camreon Menzies, artistic set designer at U. A., comes a new and revolutionary idea, which may result in bringing to the screen a synchronized color version of "Alice in Wonderland."

The idea of doing Lewis Carroll's world famous fantastic masterpiece on the screen has flitted through the minds of imaginative showmen since "Peter Pan" and "The Lost World" made their sensational successes.

The new invention may make this possible on a scale never dreamed of with the silent picture, and not even possible to the present sound and color films.

The whole thing started as a short-subject stunt, growing out of some trick ideas conceived by Mann while working on many United Artists productions.

Briefly, the basis of the Mann-Menzies idea, which has already assumed eminently practical form, is as follows:

1—A semi-plastic material, similar to rubber, has been devised, capable of being molded into replicas of anything from an exact duplicate of Doug Fairbanks or Mary Pickford to authentic simulations of the "Jabberwocky" and "Tweedle Brothers."

2—A complete and anatomically correct type of skeleton upon which this composition can be molded, so as to carry out any physical actions of the above-mentioned actual and mythical personages.

3—A device has been perfected by the pair by which it is possible to perfectly synchronize with sound, talk and music, the actions of the animated figures. (This device was thoroughly protected by patent two years ago, it is learned, while Mann has additional patents on several other similar ideas, just approved at Washington this week.)

A 785-foot short subject, "Radio Robots," has already been completed. The work was done at the laboratories of Carroll Dunning, who is financially interested in the idea, and was synchronized at the Disney studios.

Action of the short takes place in a radio station, involving a number of unique characters, including a comedy horse. In this short production the characters are about 12 inches high, but with life-size heads.

Douglas Fairbanks, Joe Schenck and other United Artists officials have seen the short and are reported keenly interested in it.

Negotiations are already reported under way with several studios for production of a "Radio Robot" series.

One big feature of the new process is that the figures can be treated with color, making possible for the first time a really impressive production of "Alice in Wonderland" and similar fantastic tales in such a fashion as to be potential boxoffice sensations.

Mary Pickford several years ago made quite a study of the Lewis Carroll story with the idea of doing it into a picture, playing the part of Alice herself, but abandoned it because of numerous production problems encountered at the time.

Now Mann, it is understood, is fully prepared to turn out such a production for full usage of all the potentialities of sound and color, and Miss Pickford is again reported as interested in the idea.

Another possible slant is a modernized version of "Alice," to be done in Gilbert and Sullivan style,

### HERE'S A TIP FOR THE CRITICAL FRATERNITY

Two actors stood at "liberty" on the corner of Cahuenga and Hollywood boulevards the other day watching the passing parade.

By drove a lad who recently played a Bancroft role in a special for one of the bigger directors. The chap doesn't depend on pictures for a living as he owns a big string of fisheries.

Spying the well-dressed fellow in his softly purring expensive car, one of the pair said:

"Look at that guy willyu. Isn't it tough the way some of these birds get the breaks? "Waddya wanna envy him for?" asked his partner in killing time devastatingly. "He can't act!"

### \$1000 N. V. A. BOXES BOUGHT BY MANY

With box seats for the N. V. A. Annual Benefit Show at the Shrine Auditorium Saturday night scaled at a cool \$1000, film and theatrical leaders are buying heavily in the annual vaudeville aid investment.

Among those who have purchased boxes so far are: J. J. Murdoch, J. L. Warner, of Warner Brothers; Carl Laemmle, Sr., and Carl Laemmle, Jr., of Universal; Harold B. Franklin, president Fox West Coast theatres; Sid Grauman, E. B. Deer and Charles Sullivan of Pathe studios; Joseph M. Schenck of the United Artists; Harry Cohn of Columbia; Samuel Goldwyn, M. C. Levee of Paramount; William Le Baron of RKO; Louis B. Mayer of M-G-M; Abe Frank of the Ambassador Hotel; W. A. Clark, Jr., William Morris, Jr., Moe Marks, Adolph Ramish, Fred Beeton of the Association of Motion Picture Producers; Bruce King and Al Roasberg.

A sumptuous program featuring a host of celebs from theatres and studios will have for master of ceremonies Eddie Cantor, Al Jolson, Frank Fay, Jack Benny, and several others.

### SILVER NEW MANAGER

SAN FRANCISCO, April 24.—Mark N. Silver is the new manager of Publix's St. Francis, succeeding Milton Samis, who has been appointed manager of Hal Horne's Hester Theatre in San Jose. Silver comes from the Brooklyn Paramount.

### INSTALL EARPHONES

Earphone sets for deaf people will be introduced within the next thirty days in Fox West Coast Theatres in all of the theatres of the circuit from Mexico to Canada and east of the Mississippi River.

### EASTER SLUMP HITS PICTURE BOXOFFICE

Pre-Easter lethargy made its last stand on Los Angeles picture house boxoffice returns last week, and succeeded in holding down general receipts, with the notable exception of the Orpheum, where the gorilla picture "Ingagi" continues to be the local boxoffice sensation. Outdoor Easter services also hit show biz here.

Orpheum grosses for the first week of "Ingagi" totalled \$27,000, and the second week opened stronger than ever. House record is \$28,750, made during the first week of "Hit the Deck." Average is around \$16,000.

The R-K-O held up well with \$15,500 for Columbia's "Second Wife" and four acts of vaudeville, only five hundred below house average.

Carthay Circle closed out "Happy Days" on the wide screen with a final take of \$7634. "All's Quiet On the Western Front" followed in on April 21.

The Chinese Theatre was dark for the week, pending the opening of the McCormack "Song O' My Heart."

The Criterion, with a fill-in week of Joan Crawford's "Montana Moon," grossed \$8618, two thousand better than the week previous but still away below the average, which is around \$12,000.

Loew's State, with Buster Keaton's "Free and Easy," dropped \$3500 below average with a gross of \$29,232. The F. & M. "Milky Way" Idea was in support.

The Boulevard, with "Blaze O' Glory," and F. & M. Varieties, was still away off with \$5083. The average for this house is dropping to a figure around seven thousand.

The Egyptian came back up to average with Ruth Chatterton's "Sarah and Son" with a gross of \$13,376. F. & M. "Gyp, Gyp, Gypsy" Idea was in support.

The Warner Brothers theatres were both off. The Hollywood grossed \$16,000 with "The Love Racket," and the Downtown collected \$15,800 on "Spring Is Here." The Hollywood was a sag of \$4000 below average, and the Downtown a dive of eight thousand.

The Paramount held up very well to a gross of \$27,000 with the Zane Grey opus "Light of Western Stars," but the United Artists faded fifty-five hundred on the second week of Fanny Brice's "Be Yourself," with a return of \$11,500. George Bancroft followed in April 23 with "Ladies Love Brutes."

### CASTING UNDER WAY FOR FAWCETT PLAY

Casting is now under way for George Fawcett's revival of "The Great John Ganton," the Arthur Jerome Eddy play in which the actor started in Broadway 15 years ago. It will mark Mr. Fawcett's first legit appearance in many years.

The play is now definitely set for the Vine Street, scheduled to open on May 18. Al Smith, New York director, is staging the play, and is now readying the cast for rehearsals scheduled to start late this week.

### ILLNESS HALTS FILM

Because of the protracted illness of George Bancroft, the production of "The Caveman" has been cancelled by Paramount. Gary Cooper has been selected to play the leading role in "The Spoilers" to which part Bancroft originally was assigned.

### DOUG TO LONDON

Douglas Fairbanks will sail on the Mauretania April 30 to witness the Walker Cup tournament in England. George von Elm and Leo Diegel, professional golfers, are accompanying him on the trip.



# WARING SHOW JUMP SURPRISES

## STAGE MUSICOMEDY MAKES THIRD GAIN AFTER SLOW START

Legit takes were still holding fairly steady last week, in spite of Holy Week, the feature being the upshot of returns at the Mason. "Rah, Rah Daze," the Fred Waring revue, showed the effects of drastic priming and polishing and stepped up to a gross of \$11,000, \$3000 better than any previous showing. The production is set for an indefinite run.

The Civic Repertory offering of "The Hero" took \$4200 for its third and final week, off from the previous two weeks but satisfactory. "The Imaginary Invalid" opened April 21 to a good start. "Going Home" will follow in two weeks, and is now casting.

Andy Wright's "Philadelphia" closed at the Vine Street April 19 with a gross of \$4500 for its third week, making way for "Among the Married." Wright is negotiating for a house in San Francisco.

The Henry Duffy houses paraded right along their steady way, the Playhouse leading with \$5200 for the first week of "Holiday," featuring Dale Winter. The El Capitan grossed \$5000 on the third week of "Broken Dishes," which is scheduled to close April 26, to be followed by "Love 'Em and Leave 'Em. Sixth and closing week of "Your Uncle Dudley" at the President attracted \$4700, a very good showing. "The Blue Ghost" opened there April 20.

The Egan opened April 21 with "For Cryin' Out Loud" comedy. Exploitation consisted of wide street distribution of passes with the 50-cent "courtesy tax" gag tacked on. The Majestic opened Thursday, April 24, with Lillian Albertson's "Student Prince" production. The Belasco opened April 21 with "June Moon," and the Biltmore opens May 4 with "Strictly Dishonorable." Figueroa Playhouse opened April 23 with "Up and at 'Em," colored revue.

## PRODUCERS BUSY ON OBSERVING OF CODE

That the "Code," recently promulgated through the Will Hays organization for the moral and esthetic guidance of the picture-producing industry, is being taken seriously and is not merely a political move to head off censorship or government commission control, is the import of a statement given out from the office of Fred H. Beetsom, western representative of the producers' organization, this week.

Colonel Jason F. Joy left Hollywood Tuesday night for New York, where he will view all the current Broadway productions which might eventually reach the screen, and on his return, in about 30 days, will take up with producers the various modifications required to fit the necessities of the Code.

Meanwhile, five of the major studios are calling meetings of their entire producing executive staffs, including all departments, to disseminate to them not only a common knowledge of the requirements of the Code, but to affirm their intent. These studios are Public-Paramount, Warner Brothers, First National, Metro-Goldwyn-Mayer and R-K-O. Others will follow.

Beetsom points out that the Code originated with four of the producers, elaborated by five more, ratified by the industry as a whole and released for publication through the Hays office; that the Code is something designed within the industry as a sort of constitution for self-government and for its own benefit, and that the Code is to become an actual working standard.

### LOUIS FELD HERE

Louis W. Feld, well known to the theatrical fraternity, and campaign manager for Mayor Jimmy Walker in New York, has arrived here to act as campaign manager for Superior Judge Walter B. Thompson at the August 26 primaries. Judge Thompson has many friends in the picture colony.

## \$100 Box Sale For Actors Club Annual Show

### EXHIBITS ARE SMART TO TELEPHONE GAG

### PERSONALITIES AND DOINGS PICKED UP ALONG FILM ROW

### MASQUERS SETTING 1930 REVEL PLANS

Enter the picture pluggers! The fact that exhibitors like to know what the public wants in screen entertainment is being used extensively to promote the sale of films.

The racket is to phone managers and ask, "When will 'Pale But Passionate' be played at your theatre? We are all so anxious to see it." Such calls will be frequent over a given period, and if the manager seems disposed to argue against running the film he will find himself answered with ready sales talk.

There are some flaws in the system, however. The conversation is not quite amateur enough, the voices too often the same, the calls frequent enough to cause comment among managers who, comparing notes, thus discover the extent of the racket.

It's a racket that is paying small dividends, according to the exhibitors.



### Eddie Hill

Eddie Hill, rotund and personalized master of ceremonies, who has been a featured performer for Public and RKO during the past eight seasons, is at present featured in the Fanchon and Marco "Bells and Belles" Idea. Eddie is possessed of a clear, high tenor voice and his comedy numbers and introductions are highlights in the new Idea.

### MEIKLEJOHN SHOWS RETURN

With the RKO office set to book the Million Dollar here a sudden change in plans will swing the house back under the Meiklejohn banner, RKO booking the bills for but two weeks.

Reported reason for RKO staying out of the weekly change house is a wish to maintain the exploitation billing for its RKO Hillstreet of "The Only RKO Vaudeville Show in Town."

### RUGGLES IS MOVING

Wesley Ruggles is moving from his Beverly Hills house to Malibu Beach to work on early details of casting and production for the talkie version of Edna Ferber's "Cimarron," which he will direct for RKO. Ruggles just finished up on "The Sea Bat" for M-G-M.

### GETS INJUNCTION

SAN FRANCISCO, April 24.—Frank W. Healy, local impresario, this week secured an injunction against Curran D. Swint, Virgil Shepherd and Arthur Judson, Inc., to restrain them from presenting Dino Borgioli, Italian tenor, in concert. Healy says he had Borgioli under contract since 1928.

### By FRED YEATES

Eddy Eckles, F. & M. publicity chief, is celebrating. The event is his birthday, and he's doing it by going on a camping trip.

Charlie Caballero, purchasing agent and one of the originals of West Coast Theatres organization, has been transferred to New York to function as general purchasing agent for all of the Fox interests.

H. B. Franklin, Harry Arthur and Marco have gone to New York to say hello to the new board of directors. A lot of the local boys wish television was available.

Finlay E. Benson is back on the managerial throne of the United Artists exchange after an eclipse of two years, and there is much rejoicing not only along the Row, but among the exhibs as well. "Benny" is not only popular, but is respected.

The U. A. sales force have returned from a three-day convention at the Palace Hotel, San Francisco, where they joined in meeting with delegates from Salt Lake, Seattle, Denver and San Francisco. They report being all pepped up over the big releases to come, and claim next year will see them back on the old peak of five or so years ago. The year just closing was not so hot.

Irene Mears (now Mrs. Joseph Marks), who has been secretary and cashier of the U. A. exchange for the past eleven years, is now on a three-months' leave of absence to recuperate from a general breakdown.

"Polly" Pollock, of the Film Board of Trade, is slated for a vacation during the first two weeks of May. She won't tell where she is going, claiming she doesn't know. Any time, any time. Any girl with that sort of a light in her eyes knows where she is going. And how!

The Capitol Theatre at Long Beach has been leased from West Coast by Milton Arthur, who formerly handled the Fox Figueroa in L. A.

Hal Lichtman, general sales manager for U. A., with headquarters in New York, is sojourning temporarily in the new world capital. He is due to go back to exile in about a week.

Columbia exchange is rejoicing over landing a couple of big prizes in the ten-year anniversary contest held throughout the country. Second prize for the Cashiers was taken by Mabel L. Puckett, and Melvin Klein took the Bookers' second. Prizes were \$75 each, but Harry Cohn doubled it just for fun. Mabel is expected to invest hers mostly in that new hope chest.

But among Columbia's rejoicing there is a discordant theme. In the gross results, Los Angeles is just one-tenth of one per cent behind Philadelphia, the national leader. One blinkety-blank cancellation did the dirty work.

Salesman Joe Wolfe has been sent to Kansas City to manage Columbia's exchange there.

William Mays has taken over operation of The Victor at Victorville; formerly operated by Waycott Brenan.

A gentleman by the name of

### HISTORY STUDENT STARTS NEWEST VAUDE SLOGAN

A local vaudevilian, noted for his absent-mindedness, walked into a booking office the other day still slightly woozy from poring over one of these now very popular historical biographies, which in part, dealt with the famous orator, Patrick Henry.

"And what can I do for you?" asked the booker. "Give me liberty or give me—the last half" was the answer. He got the air.

Ketick has taken over the Rimpau, L. A., from Clarence Rovinek.

Ralph Pollock breezed through on his way from Spokane to assume his duties at the Fox, Long Beach.

Full billing of the new Marco star is to be "Ronald Marco Wolfe." He will headline the Marco household show during the coming season. Marco thinks he's a great "Idea."

### PRIOR IS PLAYING FAMILIAR ROLE AT MAJESTIC

Allen Prior, whose picture appears on page one of this issue, is starred in the Lillian Albertson production of "The Student Prince," which opened at the Majestic Theatre on Thursday, April 24, for an indefinite run. Mr. Prior was starred as Prince Karl in the original New York and London productions.

Other productions in which he has been starred are: "Love Song," "Rainbow" (made into the picture "Song of the West" by Warner Bros.), "White Eagle" and "Katka the Dancer."

Mr. Prior has just completed work on "Bride of the Regiment" for First National and has received other offers for pictures, but has not signed for further picture work pending the new "Student Prince" production.

### REPERTORY THEATRE AT HALF-WAY MARK

The Civic Repertory players at the Hollywood Music Box Theatre started this week on the second half of their scheduled series of eight productions for this season. "The Imaginary Invalid" is the current show, to be followed on May 5 with Rideout's "Going Home," directed by Paul Irving, with the association of George Renavant. The next two productions are not yet definitely chosen.

The venture this season has been successful beyond expectations, and a civic committee is currently at work to make it a permanent civic institution. This playhouse is more fortunate than most of its kind, not being dependent upon volunteer or student talent to fill even minor roles. Each production brings an avalanche of the highest grade players now in Hollywood, who seek parts as opportunities to exhibit their abilities to distinguished audiences and under good production conditions. It is the high quality of this season's offerings that have made the venture so successful, and with the civic sponsorship now being sought it is believed that another season will see the Playhouse in a position to offer adequate financial reward as well as opportunity.

### WINS A CONTRACT

Lucile Wideman, 17-year-old Los Angeles girl, who has been studying tap work with Bud Murray for the past two months, applied to Dave Bennett, dance director at Paramount, for an engagement of specialty dancing, and after showing her off-rhythm dance to Mr. Bennett, was given a contract to appear in Paramount's screen production of "Follow Thru."

With 100 Masquers doing their stuff, the Hollywood Actors' Club is rapidly working things into shape for its forthcoming annual Revel, to be held at a midnight show at the El Capitan Theatre in Hollywood on Saturday night, May 10.

Four boxes in the El Capitan will be sold at \$100 per six-seat box. First ten rows go for ten bucks, the rest downstairs at five. Balcony loges are scaled at three iron-men and the balance of the shelf at two bucks.

As usual, the prominent item will be a musical production, staged by Larry Ceballos, depicting a "Night at the Montmartre," with manly Masquers taking a hand, or rather leg, at being chorines. The "young ladies of the ensemble" will be furnished costumes from the Lady Jane Lewis shops and furs by Willard George, Inc. There will be 65 Masquers in this number.

This year's show will have but one serious dramatic sketch, it is announced, the balance of the Revel being devoted to mirth, melody and blackouts.

This year's Harlequin, Sam Hardy, will be Jester of the proceedings, with Ben Bard, Paul Nicholson, Joe E. Brown and Lee Moran as "assistant head men."

Harry Joe Brown will again be stage manager, with Robert Edson, Edward Earle and James Gleason as assistants, Ray Bailey will be musical director.

One of the features of the Revel will be the introduction of Julian Eltinge's new act, which he is readying for a vaudeville engagement on an elaborate scale.

## ASSOCIATES IN NEW SHOW ARE MYSTERY

Mystery surrounds the identity of the backers of the colored musical, "Up and at 'Em," which opened Wednesday at the Figueroa Playhouse here, under the official sponsorship of Hal Reid and Ralph Pollack, and Associates.

One oft repeated rumor is to the effect that 10 prominent business men are the "Associates," interested in putting on the colored revue.

Walter Richardson, colored nut comic, is featured in the production, since the producers failed in negotiations with RKO to have Bill Robinson, dancing star, double from picture work into the revue. Ethel Waters may come out to jump into the production for name draw billing, it is understood.

Cast of the show includes the Four Covans, Lasses Brown, "Stompy" Albertine Pickens, Flora Washington Down Home Boys Quartet, Claude Collins, Tessie Mazie and Sonnie Clay's recording band with Clay working on the lyrics and music.

Dark for months, the Fig house was suddenly in demand by two producers, with Andy Wright after the show to move his "Philadelphia," legit, downtown from the Vine Street in Hollywood. After being outbid for the house, Wright is now in San Francisco negotiating for bookings there and may bring his political satire back here for a downtown showing later.

### WRIGHT NEGOTIATES

SAN FRANCISCO, April 24.—Negotiations are under way between Andy Wright and Abe Ruef for the former to bring his "Philadelphia" from the Vine Street, Hollywood, to Ruef's Capitol, currently dark.

Wright is in town this week checking over the house preparatory to a possible May opening. No papers have been signed yet. It is Wright's plan to first put "Philadelphia" on; then follow with "Little Show" and an original, "Souvenir Sadie," staging them under a super stock arrangement.



# Picture Reviews -- Previews -- Shorts

By A. H. FREDERICK

Despite the almost unanimous predictions that talking pictures would suddenly swing screen stories from their Horatio Alger-Elinor Glyn-Ugly Duckling unanimity to such deeper themes as are theatrical and novelistic fare, no such development has come to pass. Scanning the plots of the outstanding pictures of the current year, we find them unchanged in the main from the general run of silent day offerings. Of course there is the tightening up in sequential development necessitated by the footage consumed by dialogue, by themes and by interpolated song-and-dance numbers, but apart from this the differences are negligible. Theoretically it would seem that the talkies could plunge into the vastly larger fields which vocalization made possible; but practically it seems that the indissoluble bar to this is the simplicity of the bulk of movie fans. They want 'em obvious; they want 'em orthodox; they want 'em cut and basted according to pattern.

Once before, this inconsistency of the public—for inconsistency it turns out to be in the long run—brought the movies to a financial precipice. That was just before the sound revolution, when boxoffice returns had sunk to far below normal, and were still sinking. The public was tired of the endless repetition of two or three story themes, and yet it would not accept anything else. Only the most valiant and Herculean efforts of publicity departments and the exploitation experts kept this crucial situation from becoming a disaster, and their fight was a losing one when talk suddenly respirationed the entire industry.

Now the question arises, what shall be done to prevent recurrence of the once-threatening calamity? For recur it will unless intelligent preventives are effected gradually but surely long in advance,—and this despite such temporary respites as are brought, or may be brought, by sound, color, third dimension and television. The only answer seems to be that the movie-going public must be educated up to that wider field of appreciation to which the other arts have attained. Books have been written for thousands of years and yet there is no diminution in the demand for them, in fact, there is a constantly increasing absorption of them; the theatre is as old as ancient Greece, and yet good plays were well attended up to the time the talkies offered their synthetic stage entertainment at a slashed tariff; boxing bouts, football games, pageantry and any other form of spectacle which has diversity for its keynote, can always draw. And yet the movies remain obdurate to the very obvious lesson herein contained. The most original and brilliant writers are hired by them, because, of course, of this originality and brilliance, and then straightway are whipped into "the Hollywood pattern," becoming, ipso facto, of no greater value than any submerged scenario tyro who is handed the same old facts with the implied instruction: Here, rearrange these. It is almost impossible to believe that the scintillating creator of "Erik Dom" and "Gargoyle" could create anything so banal as "Roadhouse Nights," and yet Ben Hecht did it. Or that the brilliance of Lawrence Stallings all went off in "What Price Glory?" But why multiply the examples? They will be multifarious until such time as an end is put to the practice of bringing the world's writing geniuses to Hollywood, exhibiting to them such ink-tricksters as Vina Del-

mar and Elinor Glyn, and saying to them, "Ah, there's a couple of great screen writers."

The obstacle in the road of educating the public to like good pictures is, of course, a financial one. Higher education is always an expensive matter, and in an industry where each offering is charted off in its own column of profit or loss, with no mitigating entry of "good will," "future benefit," or "sales prestige," it is also a painful procedure. An entirely impractical suggestion from the standpoint of possibility, and yet one which would probably solve the problem of story exhaustion in the future, would be for the producers to form a central committee to select for screen presentation a certain number of good stories a year, to be quoted among the producers for filming despite any lack of immediate boxoffice returns resulting therefrom. As it is not chalked up in the profit column, it is impossible to estimate the general good done to the picture industry by such films as "The Patriot," "A Woman of Paris," "The Crowd," "The Way of All Flesh," "The Letter," "The Enemy," and others which had thought in them. Had they been launched with the same sincere vehemence of publicity as that used to inform the world that Richard Arlen loves to sit on his front porch, or William Haines is an eligible bachelor, or Leila Hyams is a beautiful blonde, they indubitably would have done an incalculably greater amount of good. When a publicity department has such a picture to exploit, we recommend that they study the prefaces to the modern Library books. They will learn something.

With the Hollywood system what it is, it is not surprising that a survey of the writing talent since the first of the year—a convenient date for setting as the time when talkies settled down to normalcy—fails to disclose any one outstanding name, no one, that is to say, who has come into a position in talking pictures equivalent to that of the writer of a best seller or of a book of outstanding artistic merit.

Of course there were borrowed works which, had they been originals, would have been sensational. As, for instance, Eugene O'Neill's "Anna Christie," or, perhaps, Fannie Hurst's "Lummox," or "The Strange Case of Sergeant Grischa." But the fact stands out that these were borrowed works: had they not had the stamp of former approval given them in their play or novel form, it can be well believed that they would never have got on film. When some other medium takes a flight and soars to great heights, the screen will sometimes attempt to capitalize on the daring, but it will never test its own wings. When it comes to its own writers, it demands the last ounce of orthodoxy.

All in all, considering how much or how little could be borrowed, and the nature of the structural material, whether delivered to, or created by the writer, the best screen writing so far this year has been done by four writers. They are Marion Orth, who did "Romance of the Rio Grande"; John Farrow and Dan Totheroh, who adapted Barrie's "Old Lady Shows Her Medals" into the picture "Seven Days' Leave"; Oliver H. P. Garrett and Howard Estabrook, who wrote the story and screen play of "Street of Chance," and John Ford, James K. McGuiness and Dudley Nichols, who did, the first two the story and the latter the screen play and dialogue, for "Men Without Women."

Frances Marion did as neat a job as one would wish for with "Anna Christie," but she had a richness of dialogue and incident to choose from far greater than did the other four above named. But even having a full stage play does not always mean best results, as witness the adaptation of Alfred Sutro's "The Laughing Lady," done by Bartlett Cormack and Arthur Richman in a manner which left much room for improvement. Adaptation of "The Old Lady Shows Her Medals" stands out as the best screen version of a stage play so far this year because of the good movie angles put into it by its two adaptors—angles fully as good as anything the play itself had to offer.

Two screen plays of the year have stood out as the most deliberately done from a strict showmanship angle: to wit, attempting no sincerity, done with tongue in cheek with the thought, "Well, that's what they want; let's give it to them." Smutty or suggestive dialogue was the reason-for-being of these two pictures, and it was ladled out. One of them was "Hot for Paris," a ballyhooed follow-up to the salaciousness of "The Cockeyed World"; and the other was "Montana Moon," a Joan Crawford vehicle. Both were big boxoffice, so credit to the writers who did them, but one cannot but wonder how far this competition in "spiciness" will go. Taking the writing bows for "Hot for Paris" are Raoul Walsh, who did the story, and Charles J. McQuirk, who did the adaptation and dialogue. Those for "Montana Moon" belong to Sylvia Thalberg and Frank Butler, who did the screen play, and to Joe Farnham, who did the dialogue. In both pictures it was the dialogue that was outstanding.

A delightful writing contribution was the adaptation and dialogue done by Clark Silvernail on Inspiration's "Hell Harbor." Completely ignoring the trick stuff which has become so popular, Silvernail worked both his humorous sequences and his more stirring moments out of the natural sequence of events and out of the character reactions of the persons of the story, bringing about a most pleasing result. It seems that this manner of working would be a primary principle for every screen writer in Hollywood, but you'd be surprised. Half the time characters talk like vaudeville monologists, no matter what their type is supposed to be.

Another writer who showed skill at talkie assignments during 1930 was Ernst Vajda, who did "The Love Parade" and "Such Men Are Dangerous."

The highly-touted team of William Slavens McNutt and Grover Jones failed to startle. Their "Burning Up" for Paramount was not even up to the upper registers of mediocrity, and their "Young Eagles" adaptation was little better.

Jack Jungmeyer and James Gleason had a very well done screen play in their "His First Command," a Pathe William Boyd, and Zoe Atkins handled "Sarah and Son" neatly.

Herman J. Mankiewicz was above average with his "Honey" from the stage play, "Come Out of the Kitchen," and had some good moments in "The Vagabond King."

Elizabeth Meehan was in the artistic class, her contributions being the adaptations of "Lummox" and "Sergeant Grischa." Both were well enough done, though inclined to be too loosely-knit at intervals.

## HENIGSON IS BACK WITH U

Henry Henigson has returned to the executive staff of Universal Pictures Corporation, it was announced this week.

Henigson, who is taking over the duties formerly handled by J. J. Gain, recently resigned, was business manager for Inspiration

Pictures. Three years ago he became general manager of Universal Studios after achieving considerable success with the financial reorganization of Universal's foreign exchanges.

### ADDED TO CAST

James Bradbury, Sr., and Joan Blondell have been added to the cast of "Penny Arcade," the Vitaphone production which John Adolfi is to direct at Warner Brothers.

Bill Deal has succeeded to the post of head gateman at RKO studios, a position held by the late Frank J. "Dad" Spare. Deal has been gateman at a number of film studios.

## TWO TIFFANY FILMS READY

"Just Like Heaven," romance of a Parisian toe dancer and a street corner balloon peddler, has been announced by Phil Goldstone, chief studio executive, as one of Tiffany's forthcoming musical features. The production is from an original story by Adele Buffington.

Will Stanton and Gladden James have been added to the cast of "Paradise Island," Tiffany South Sea film, which Bert Glennon will direct, with Kenneth Harland and Tom Santschi already cast.

### DARE WILL DIRECT

Danny Dare has been chosen by Producer John Hill to direct the Western production of "Little Show" here, scheduled to open about June 1. Dare staged the dance numbers for the original New York show, and is under contract to Fox studios.

### RKO SIGN SHERMAN

Lowell Sherman has been signed to a long-term contract by Radio Pictures.

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# COMPETITION FOR TELEVISION

## In Hollywood---Now

By BUD MURRAY

"IN HOLLYWOOD NOW" seems to have made an impression nationally, that is, not this particular column, and yet, even this column got a rise out of George Rosener, now at Warner's studios, which reminds us of that operetta, "Oh, Susanna," George and the writer recently directed. The only fault "The Old Timer" found was that we used the word "with" instead of "in." We remember when "The Bard of the Shuberts" used to say, "Some kind soul has been putting raisins in 'ME' coffee," and the night J. J. Shubert tried to run George out of the Winter Garden for using his name in vain, and in retaliation, George signed his name to a long term contract.

With George in Henry's was that stellar, droll comedian, Redmond Wells, who made such a hit in "Oh, Susanna," and we can go back with Wells to dear old "Honey Boy Evans" minstrel show. Wells was strictly a hooper, and my, how he has progressed. Picture studios are overlooking this "one best bet." Well, anyway, George Bernard Shaw Rosener swore his way out of the eating place, and brushed by a gentleman, a real showman, and the finest man we or anyone has ever worked for, Sid Grauman.

Gentlemen travel together, to wit: with Mr. Grauman was a son of that grand philanthropist and great showman, William Morris. None other than William Morris, Jr., who is IN HOLLYWOOD, NOW, conducting the Wm. Morris Agency, and in that office is Rufus LeMaire, another ex-hoss of ours, when we handled his "LeMaires Affairs" in the East. Rufe takes us back to 1917, playing in the Winter Garden show, "Ding Our Bit," a show in which the Duncans made their first Broadway appearance, through Rufe. Rufe used to run the Sunday nite concerts, dressed in a natty naval uniform. He was a sailor during the war and served on that famous battleship, 280 Broadway. What a sailor.

A little later big William O'Neal, that robust tenor, lumbered into Henry's, and if he doesn't land something quick here IN HOLLYWOOD, NOW, we think he can be matched against "Canney," the Italian giant. We discovered Bill in 1923 at an Elks dinner, and placed him in "The Lady in Ermine," and later Bill appeared in the Broadway productions of "Desert Song" and "New Moon." Bill opens this week at George Olsen's new nite club.

Please follow us to the fites at Hollywood stadium, because rite over there we had to look twice; thought we saw a man in black-face make-up; but it was just one of the blackest tans we have ever seen on any man, and it was right on Al Jolson's chubby face, and he brought to our mind a tour in 1911, when we were with "The Whirl of Society," and Al Jolson was the head man, and the manager of that show was Stanley Sharpe, now general manager for Florene Ziegfeld, and they are all IN HOLLYWOOD, NOW. This, then, carried us to 1925, when we were stage directing Al Jolson's "Bi gBoy," which is now being filmed at Warner Brothers' studios, with the same Al Jolson, only bigger and better, and he is IN HOLLYWOOD, NOW, or at least between train jumps to New York.

Also at the Hollywood fites two new stars in Filmland, and well-known stage favorites, Bobby Woolsey and Bert Wheeler, who

have just finished filming "Cuckoo." Bob turns back the pages for us, 7 years when we were in N. Y. at Century Theatre, stage director, and the play was "Lady in Ermine." Bert takes us back to good old stock days, in Elmira and Syracuse, and then a season with the Cutts and Tennis productions of "Girls of My Dreams" and "When Dreams Come True," when we worked for coffee, without the cakes. But we had laffs and jolly times.

Here's a surprise. Bumped into Charley Mosconi lunching at The Brown Derby. He is only one of a big family of dancers, that famous Mosconi gang. Charley confides, he is contemplating opening a dancing school, IN HOLLYWOOD, NOW, and if he does he will have a real one. We welcome another good dancing school in this town; it would crowd out some of the fakirs. Come on, Charley, you and your family cannot miss.

Charley Foy, of the famous Foy family, needs no introduction, and Donald Kerr, of Kerr & Weston, a team of the bygone days, and Harry Masters, formerly of Masters and Craft, now Masters and Gracey; and still they come: here's Danny Dare now directing at Fox studios, Masters was with us in "Passing show of 1916," and Danny Dare on the Century Roof about 1919, and rite back of us at the fites is the only living specimen of a real honest to goodness hard-shoe dancer, our old garlic and oil friend, whom we used to argue with and for, while en tour with George White's "Scandals of 1927-27." Yes, you guessed it, Tom Patricola. We caught him on our right at the stadium, eating peanuts. There's a load for you right on the hoof, and "IN HOLLYWOOD, NOW."

We read so much daily that the columnists write about the invasion of Broadway directors, actors and song-writers, but, what about this invasion, of HOOEERS, and we only mention the ones we know. Possibly they are not classed among the "intelligentsia." Strolled into the Blossom Room at the Hotel Roosevelt, where a party in honor of Harry Rapi, M-G-M executive, was in full sway, and met Jimmy Hanley, a real song-writer, and it seems about 15 years ago, that we bumped around the "jernts" in N. Y. with Grant Clark and Joe Goodwin, all writing at studios, and lest we forget, Lew Pollock just blew in from N. Y. to write for Warners. They are all IN HOLLYWOOD NOW. While we are exploiting song-writers, how can we possibly forget our old Irish pal, Joe McCarthy, who was the best man at our wedding 11 years ago, and we still have the same wife. So has Joe. Joseph writes with Jimmy Hanley at Fox studios IN HOLLYWOOD NOW.

Also at the Roosevelt, Macklin Megley, of that famous producing firm of Megley & Moore. Mack is now an executive at the RKO studios. We cannot refrain from mentioning our luck to be able to say we worked with him, and recently, too, staging prologues at the RKO Hillstreet. And last but not least, let us introduce you to our dear friend B. B. B. and his cellar, where one is always made at home, and no cover charge. We know B. B. B. for quite a spell, and whether audiences are tough or not, he is always genial (we didn't say gentle). He always has a good word for everyone. That's why everybody likes B. B. B. And he is IN HOLLYWOOD NOW.

## STAGE PRODUCTION BREAK IS FIGURED AS PLANS UNRAVEL

If major leaguers of the producing industry are successful in monopolizing television for use in theatres, there will be strenuous competition from the independent side in the shape of high grade stage shows.

Such is the first reaction to the story published in Inside Facts last week, outlining the intention of the big interests, now developing television, to keep it under control and confine it to theatrical release.

Legitimate theatre producers do not believe that television will harm the stage. On the contrary, opinion is that it will stimulate its return to popularity. Television, they claim, will be one more imitation of the real thing. The new generation, being more or less brought up on mechanical reproductions, are showing impatience with them and are developing desires for in-person entertainment. The desire for the return of the legitimate is piling up to the point where it will become irresistible before very long, they believe.

Radio artists as a whole were disappointed at the first break of the news. Many of them have clung to radio in the belief that television would become an adjunct of present-day broadcasting, and the announcement that every effort was to be made to confine it to theatres dashed many hopes temporarily.

The present radio broadcasting, however, would in no way be interfered with. It would remain the chief form of home entertainment, and radio studios would no doubt become a favorite recruiting field for talent for television productions.

Television would not be broadcast as radio is now, but would be conveyed to the theatres by special wire, which, of course, is where the A. T. & T. interest comes in.

Technical observers believe that the research and experimentation of the big interests has been conducted along so many lines, with such a great number of patents ready for filing, that outside inventors would find it practically impossible to develop other methods without infringing in some manner on some patent right.

## News Notes of Dance Studios

### TEACHES TAPPING

Bud Murray, principal of the Bud Murray School for Stage, says that again tap dancing invades a new field. This time it takes hold of school teachers who take tap dancing with the express purpose of teaching this style of dance to their pupils during the recreation periods. The first teachers' class is now in progress at the Murray school.

### PLAN SUMMER COURSES

Walter S. Wills, executive head of the Wills-Cunningham School of Dancing, Hollywood, is now making arrangements for complete summer courses. The summer classes will include tap, acrobatic, soft shoe, waltz clog, ballet and eccentric dancing of all forms. Advanced pupils will be taught original routines for both single, double and ensemble numbers. Special classes will be organized for children. Classes in musical comedy dancing will also be arranged during the summer season.

### FOUR ONE-ACT PLAYS

SAN FRANCISCO, April 24.—Four one-act plays have been chosen for presentation by Theatre Arts, Inc., in the Community Playhouse, Tuesday night, April 29, under the direction of Talma Zetta Wilbur. The plays are: "Dregs" by Frances Pemberton Spencer; "Hardy Perennials" by A. Meeker Jr., Elliott Nugent and Howard Lindsay's "Apartments to Let," and "The Valiant," by Holworth Hall and Robert Middlemass.

## Legitimate Theatres

### 'AMONG THE MARRIED' VINE STREET THEATRE HOLLYWOOD (Reviewed April 20)

This new production of the play offered four months ago by Edward Everett Horton's group is a prize. It revealed perfect theatre, careful, studious direction, excellent timing, a capable and well balanced cast, and in all is a praiseworthy production.

"Among the Married" is no contribution to moral standards; contains no preachments for or against, and succeeds only in parading some of the weaknesses of the flesh. But the author, Vincent Lawrence, seems to know his infidelities, drags out before the footlights worldly facts known to most but heard publicly with emotions of either shocked enjoyment or sophisticated amusement, and succeeds in being absorbingly entertaining.

There was not a weak spot in the cast. The work of all was significant of not only ability but artistry, building performances on the background of the direction of Charles King that have not been surpassed on local stages for some time.

Alma Tell, as the wife who drops her virtue when she discovers her husband's infidelities, projected a flowerlike but potent characterization, salvaging her personality with ease in the high dramatic notes from the inroads made upon it by Barbara Brown, who played the philandering foil with vibrant ability and charm, and rarely failed to dominate her scenes, as she should.

Dudley Ayres proved smooth and likeable as the menace-bachelor, who took love where he found it, which was usually in the home of his married friends. Howard Russell, as a dyspeptic and suspicious husband, demonstrated adequate ability and admirable restraint.

Robert Frazer, in the starred role of the man who loved his wife but enjoyed other women, too, brought into play all of his polish and skill. Virginia Thornton completed the cast as housekeeper.

From the standpoint of production and performance, "Among the Married" is one of the most significant offerings of the season.

Yeates.

### 'FOR CRYIN' OUT LOUD' EGAN THEATRE (Reviewed April 21)

A number of capable performances and a series of wise-cracks placed in the mouth of the adolescent daughter character, hold up this domestic comedy, patterned in extremely conventional fashion. Miss Lorraine La Val as the wise-cracking daughter, very much topped the performances, with Donald Wilson as an inventive son, also turning in consistently good work.

The piece, written by Joseph Lawlis, who appears in the cast as the Irish father, combines the familiar ingredients of "Abie's Irish Rose," "White Collars" and "The Family Upstairs" with a steady stream of wise-cracks, puns and humor of the vaudeville type.

It starts with a snappy first act, but the plot is so contrived that

for all dramatic purposes, the second stanza holds the climax, and the final period seems, therefore, forced and trite in its situations.

With revision the piece has box-office potentialities along the lines of the above-mentioned plays.

Its particular weaknesses lie in the poor characterization of the ostensible hero, a millionaire role under which William Ruhl struggled manfully, and a poorly contrived handling of the love interest between Ruhl and Toni March as "Mayme Kelly."

Ruhl's lines are too trite and forcedly introduced to seem like actual speech, while the love interest suffers from a similar weakness in handling, two items a skilled dramatic hand could easily correct.

The best written characterizations of the play, next to that of the daughter, are handed to Lawlis as the father, "Kelly," and to Etta Delmas, as "Mrs. Kelly." Both parts were well played. Leslie Thomas handled a nit-wit society character very smoothly, but Louise Bowden failed to impress in a similar feminine role. Nor did Al Aldrich do much with the character of the Hebrew father of the girl young Kelly wanted to marry. Aldrich's makeup and dialect were too overdone for straight comedy drama. They should be toned down considerably.

The action occurs in one set, the Kelly flat in Harlem, and it was quite well handled from the standpoint of an authentic impression. Harry C. Brown, Jr., and Cy Forrest have a production of minor potentialities in this, their first coast offering.

### 'THE BLUE GHOST' PRESIDENT THEATRE SAN FRANCISCO (Reviewed April 15)

"The Blue Ghost," another mystery play, well cast and well acted, comes close to the point of being different although it utilizes the well worn formulas for ghost

(Continued on Page 15)

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# INSIDE FACTS

## Of Stage and Screen

Published Every Saturday  
One Year - - - \$4.00 Foreign - - - \$5.00

Advertising Rates on Application

As a bi-monthly publication: Entered as Second Class Matter, November 17, 1924, at the Post Office at Los Angeles, California, under the Act of March 3, 1879.  
As a weekly publication: Entered as Second Class Matter, April 29, 1927, at the Post Office at Los Angeles, California, under the Act of March 3, 1879.

Published by  
**Inside Facts Publishing Company, Inc.**  
800-801 Warner Bros. Downtown Bldg., Los Angeles, Calif.  
Telephone TUCKER 7832

**JACK JOSEPHS** - - - - - President and Editor  
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Vol. XI Saturday, April 26, 1930 No. 17

### Film Extravanzas Unoriginal

ONE glaring items stands out from the movie onrush of song and prance specials, super revues and all-color extravaganzas, a complete and utter absence of originality. The sole ingenuity displayed in this type of movie today is a tremendous capacity for borrowing every stock gag, idea, trick and blackout of vaudeville, musical comedy, burlesque, stage presentation and tab show. That even the hindmost hinderlands have become thoroughly familiarized with these varied gags, ideas and tricks, seems something, the film producers have overlooked in the process of watching Broadway adapt itself to moviedom with a surprising facility that changed the pattern of Hollywood almost overnight.

### Recent Efforts Very Borrowed

CONSIDER the recent output of super song, dance and color spectacles. Few blackouts that have not bloomed before on a hundred stages. Few finale ensembles that have not been timeworn by interminable repetitions in musical comedy, presentations and tab shows. Few gags or stunts that have not graced, sometimes in much more showmanly fashion, a hundred vaudeville stages. The explanation is simple. Broadway "experts," evaluating the world's entertainment by the light of Mazda Lane, were suddenly transported to Hollywood on a magic carpet of fat contracts, hurled into the studios and told to turn 'em out. Getting their bearings, they proceeded to do just that, reaching for their materials to the familiar stuff of bygone days and transporting it to the films with very few changes, except in those standardized, formula finales, which were elaborated on to the nth degree for the films.

### Box-office Tests Tough Trials

WHETHER a "gorgeous" series of repetitions of the familiar and often hoary materials of musical revue, vaudeville and tabloids, hurled onto the sound screen with the customary motion picture publicity emphasis is smart showmanship has been accorded the box-office reception throughout the country that more correctly than any reviewer or critic answers that question. With each succeeding release of the song and prance picture, business is slowing up. And each later effort must bear the burden of unfavorable public reaction to preceding ones.

### GAIN RESIGNS AT UNIVERSAL

J. J. Gain, executive manager of Universal studios, has resigned his post this week, according to announcement of Carl Laemmle, Jr., general manager. Gain will take a vacation of several weeks, he has said, before becoming affiliated with any other studio. Gain was formerly in the construction business in Philadelphia, took charge of the transportation department of Paramount Long Island studios; became executive manager of the Paramount Long Island studios in 1925 and two years later assumed the same post with Paramount in Hollywood. He left Paramount eight months ago to join Universal.

FINISHES U ROLE  
Wilbur Mack has completed his role as the heavy in "The Czar of Broadway," for Universal.

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### RUBE GOLDBERG HERE

Cartoonist Rube Goldberg registered in at the Beverly-Wilshire Hotel Monday, under contract to Fox to work on an original musical comedy, to be here about three months. His dad, Max Goldberg, former San Francisco police commissioner, met him at the station. Goldberg got his start on S. F. papers.

### AGENCY SUES PLAYERS

Lyons and Lyons agency filed suit in Superior Court here this week against Fifi D'Orsay, who clicked in the Will Rogers picture, "They Had to See Paris," charging she owes \$725 as 10 per cent agency fee for securing picture work under an asserted contract agreement.

### GOLF TOURNAMENT

Robert Page, father of Lucille Page, F. & M. dancer, manager of the Pico-Lacienda golf course, is planning a theatrical tournament for the near future. His course is the favorite of many stage and screen celebs.

### PLATNER IS VISITOR

Lynn Platner, the "Jack Doyle" of San Diego, was a guest of Mr. and Mrs. Louis Jacobs for the week-end in Beverly Hills.

## WHY DOUBLING IN FILMS HAS FAILED BADLY

By GENE SWIFT

The practice of vocal and instrumental doubling used extensively in many studios, wherein a singer or instrumentalist records the sound part of the actor's musical performance, has not proved generally satisfying in total. The theory is that although the actor may be a competent pianist, for instance, it is better that someone else play his piece and leave him free to mug the moods for the camera. It is the contention that he actor will make a much better mugging job this way.

### Theory Faulty

It is only a theory, as results prove. The actor is not free. He still must make convincing motions over the keyboard with his fingers, no matter how skillfully said keyboard is concealed from camera view. And not only that, he must listen carefully to the playback during the shooting and synchronize. In the case of vocal numbers this needs must be done with extreme care to be convincing. In most cases to date the result, instead of being more artistic, has succeeded chiefly in making the actor look ridiculous. If he were acting and recording at the same time, after careful rehearsal in order to free him of technical worries, his musical performance would almost automatically compel the right mugging and would certainly result in a more convincing portrayal, especially to those in the audience, equipped with the slightest musical knowledge, and they are legion.

### Many Are Able

Of course, this presupposes some musical ability on the part of the actor, but most professional performers have such ability. There is certainly an abundant supply of thespians in Hollywood who are musically equipped and capable of handling any of the roles so far called for. Authenticity is striven for by most producers in all other departments, and there really is no more reason for doubling a musical performance, as a general practice, than in having a double speak lines for the actor. There are some few exceptions, of course, but exceptions are best avoided. The spectacles of ladies pensively mouthing into the camera and breathing in the middle of phrases, or bushy haired symphony conductors waving a meaningless stick at an orchestra, or marcelled young men passing hands over a piano or organ keyboard, destroy illusion, spoil audience mood and cheapen the productions immeasurably.

### \$500 LEFT BY LOCAL BOOKER

Nat Farnum, the late Los Angeles agent, who died in 1929 after maintaining for years an enviable reputation as a club booker here, was always a lavish spender. Many a bill was passed out by the genial Farnum to those riding close to the broad line. Everybody thought he was well "in the money." But records from probate court here this week disclosed that Farnum was far from rich. He left his widow but \$500, it is reported.

## LETTERS

There are letters at the Los Angeles office of INSIDE FACTS for the following:

BIDMEAD Bros.  
DAWN, Norman Evans  
DOWNING, Harry  
GILLETTE, Bobby  
MATHEWS, Madelyne  
MILLARD, S. S.  
PEDRO, Milly  
SHARLAND, Fred C.

## TEL-A-PHONEY

JAMES MADISON

Hello, Harold B. Franklin.  
Hello, James Madison.  
Lindberg flew across the continent in 14 hours.  
I've waited longer than that for a Beverly bus.  
Hello, Ben Bernie.  
Hello, James Madison.  
We are shortly going to have 'kind-to-dumb-animals' week.  
That should give husbands a pleasant seven days.  
Hello, Joseph Cayonette.  
Hello, James Madison.  
Why did 50 guests all nod at once at the Montmartre the other evening?  
Because Ben Turpin raised his glass and said, "Here's looking at you."  
Hello, George Bancroft.  
Hello, James Madison.  
I see Mayor Rolph has thrown his hat into the gubernatorial ring.  
Well, if he's not elected, let's hope he at least gets back a better hat.  
Hello, Maurice Piver.  
Hello, James Madison.  
What's the funniest sight you witnessed last week?  
A Greek, a Mexican, a Jap and a Russian coming out of the Bank of America.  
Hello, Louise Dresser.  
Hello, James Madison.  
What's the burning question of the day?  
Does Hollywood make pictures, or do pictures make Hollywood?  
Hello, Leon Errol.  
Hello, James Madison.  
What's the difference between Wickersham and Raskob?  
Wickersham is this country's dry nurse and Raskob its wet nurse.  
Hello, Allan Warshawer.  
Hello, James Madison.  
What is the latest little pleasantry of the Anti-Saloon League?  
Insisting that all prohibitionists move away from Rye, New York.  
Hello, Beatrice Mohr.  
Hello, James Madison.  
I understand Foster and Kleiser are not on speaking terms—so how do they manage to communicate with one another?  
They make signs.  
Hello, Lillian Roth.  
Hello, James Madison.  
Do you consider America a melting pot?  
No, sir; a 'malting' pot.

## Readers' Views

San Diego, Calif.  
April 20, 1930.  
Editor, Inside Facts, Los Angeles, Calif.  
Dear Sir:  
I think the picture producers are on the right track when they get away, as they are doing now, from so much of this high-priced star stuff. Stars have worn out their forced charm; you see them a few times and then it is like going to a circus once a week, you just don't want to go to see the same old stuff and the same faces over again, and the papers are too full of their silly exploits and unearned publicity.  
There are plenty of reasons for cutting them down. They are not worth it; the public is resentful of paying to see overpaid performers; a reduction of these inflated salaries might permit a slight reduction in theatre admission charges, as well as permit stockholders to get more dividends.  
You can count the really good stars on your two hands. Give the rank and file a show, Tom, Dick, Harry, Mary or May. The old stars have worked the producers and the patrons long enough.  
Yours respectfully,  
L. Markin.

## NORTHWEST MANAGER ON BRIEF TRIP HERE

Jean Armand, northwest division manager of Inside Facts, accompanied by Mrs. Armand, is in Los Angeles this week on a business and pleasure trip. While here the Armands were entertained at the Peabody Rancho. They will return to Seattle on Monday of next week.

## LONSDALE ARRIVES

Frederic Lonsdale arrived in Hollywood this week to join the writing staff at the Paramount studios. Lonsdale will write the story for the next Ruth Chatterton-Clive Brook starring vehicle, "New Morals," soon to go into production. He came here from London.

Johnny Harron is playing the juve lead in the new Jolson picture, "Big Boy," for Warners.

## DARMOUR WILL ADD PRODUCTION

A large portion of the \$2,000,000 budget required to make Radio's comedies for the coming year, will be spent by the Darmour Productions in Hollywood, it is announced. With the return of Larry Darmour, head of the company, from New York where he consulted with Radio officials recently, announcement is made of the increased plans for his studio in the making of short subjects. Not only is the individual Darmour comedy to cost more in the future, but according to Radio's plans the Darmour Studios is to make a larger amount of comedies for this distributing concern than ever before. Further plans for new series are to be detailed later.

## TAX LIENS HOODOO

Income tax liens still continue to hoodoo the picture colony. Two were filed in United States District Court last week. One against Nils Asther for additional tax of \$258.36 and the other against Vera Stires for additional tax of \$57.47. Both were for the year of 1927.

## CLAIR VISITING HERE

Roy Clair, pilot of the Plaza Theatre Stock Company, Sacramento, is visiting in Los Angeles this week.

## B.B.B. Says:

Down to the railroad station to see Marjorie White and Ed Tully off for New York. Met a bunch of new arrivals. Got their addresses to be prepared for the Inquiry Gang. Drop in and meet the boys. Don't be backward, they all have money.  
P. S.—The OELLAR is at Cosmo Street and Hollywood Boulevard... between Vine and Ohnenge... the phone numbers are GRAnite 8882 and HOLWood 8159. Parking is free at the lot across from the OELLAR... the OHRYSLER and SAMSONS are there.

Thank You.



## Harold J. Bock

Manager  
PHONE DOUGLAS 2213

# SAN FRANCISCO

OAKLAND — SACRAMENTO — SAN JOSE

**KRESS BLDG.**  
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Office Suite 504

## TIBBETS FILM GETS HEAVY BIZ FOR S. F.

SAN FRANCISCO, April 24.—Preceded by a wealth of valuable favorable publicity Lawrence Tibbets in Metro-Goldwyn-Mayer's "Rogue Song" came smashing into the city and play to heavy business. Since its Saturday opening the Warfield has been drawing a lot of limousine trade; chauffeured autos are in waiting at the theatre's entrance during the matinee and evening shows. First seven days of the bandit romance looks fit to strike the \$30,000 mark. Last two days of "Mysterious Island" bowed out rather weakly.

Fox, too, had a pip of a show with Metro's "Divorcee," heavily advertised, holding the screen and George K. Arthur in person augmenting F. and M.'s "Changes Idea" together with Walt Roesner's concert orchestra. Forty-seven thousand the figure for this one.

In the Publix ranks a week of Paramount's "Vagabond King" with Dennis King, playing for the first time at pop prices, did \$17,000 at the Paramount aided by Don George and orchestra and Harold Ramsay at the organ. "Benson Murder Case" is current. Initial week of Lillian Gish in U. A.'s "One Romantic Night" was far from romantic for the California which house drew in only \$16,000. Despite the fact that it's a weak picture the title of "Her Unborn Child" drew 'em into the St. Francis to the tune of \$9,500.

Third week of the animal picture, "Ingagi," at the Orpheum got a gross of \$19,000, a nice figure for the house. At the Columbia another animal flicker, this one Martin Johnson's "Across the World," did \$6,500.

Changing from 65 cents to 50 cents and adding an extra feature Wagon's Davies had "Isle of Escape" heavily exploited and ballyhooed. House did \$9,000 on the week. Wagon's Embassy with second week of "Texas Moon" drew \$9,500. Casino with "Lilies of the Field" and a stage show did \$10,000.

### ROADSHOW WAR EPIC

SAN FRANCISCO, April 24.—Tiffany-Stahl will roadshow "Journey's End" at a \$3 or \$4 top in this locality, according to Hugo Strickland, local exchange manager. Negotiations are under way for a house for the T-S war film. "Mamba," another Tiffany production, opens at the Davies on May 1.

### GOES TO CONVENTION

SAN FRANCISCO, April 24.—W. J. Heineman, Universal exchange manager, has left for New York to attend the annual U. convention.

## DOLIN TO OPEN AT COLUMBIA

SAN FRANCISCO, April 24.—Max Dolin opens May 4 at the Columbia Theatre, beginning a series of Sunday morning concerts in which he conducts the San Francisco Philharmonic Orchestra.

Dolin is director of music in the Pacific Division of National Broadcasting Co., from whose studios he will double for the Sabbath morn concerts.

There are 45 pieces in the concert group.

Recently Dolin appeared for 16 weeks at the Warfield Theatre as violin soloist, drawing credit for a large share of that theatre's business.

## NEW PLAYS OPENING AS LEGIT PICKS UP

SAN FRANCISCO, April 24.—Opening of "New Moon" and "The Criminal Code" started the current session off with a bang following the seasonal Lenten slump. Everything looks great for some b. o. records next week.

Lillian Albertson brought her "New Moon" in to the Curran and opened it Sunday night to capacity business with heavy seat sales since. Next door at the Geary "Criminal Code" opened Monday night to big response.

Final week of "June Moon" at the Geary did the okay figure of \$13,000.

Duffy fared well during the week his President with third week of "The Blue Ghost" doing \$4,100 and the Alcazar with the second stanza of "Elizabeth Sleeps Out" drawing \$5,000. In Oakland his Dufwin grossed a weak \$3,000 on "Love 'Em and Leave 'Em."

Erlanger's Columbia turned picture and Capitol and Tivoli dark. Green Street spasmodically open with the muchly raided "Peephole" and doing biz.

## R-K-O ADDS TWO DAY BOOKING

SAN FRANCISCO, April 24.—R-K-O has added two days to its Northwest circuit, breaking the jump between Portland and San Francisco by a two-day stand at Salem, Ore. Salem natives hadn't seen vaude for two years and the inception was greeted by the governor and other state executives. The first week's show included Danny Duncan, Johnny Burke, Foster, Fagan and Cox, and the Kitayamas.

### HANSON EXPECTED

SAN FRANCISCO, April 24.—National Theatre Supply's divisional manager, Al Hanson, is expected here to confer with Jim Riley, local head.

## Market St. Gleanings

SAN FRANCISCO, April 24.—With two of its pictures proving the outstanding in the city during the current session, Metro-Goldwyn-Mayer opened wide its purse strings, depositing a part of the contents on San Francisco dailies. Page and three-quarter page spreads totaling a probable expenditure hovering near the \$5000 mark added a nifty splash to the opening of Lawrence Tibbets in "The Rogue Song" at Loew's Warfield and to Norma Shearer in "Divorcee" at the Fox.

\*\*\*

### UNSOLICITED INTERVIEW

High up on the second floor of the Sherman, Clay and Co. building we discovered that company's head exec, Ed Little, putting an old, broken down Life Saver into a papercup.

"My name is—"

"Sorry, but we're publishing no tunes that aren't theme songs," he snappily retorted.

"Do you think—"

"This golf is terrible. The other day we Three Mustgethers—Al Sather, Jack Bjorkland and myself—went out to the links and hired a caddie. When we asked him if he was good at finding balls he said, 'yes,' but when we suggested that he find three so we could start playing he quit the job." And then he clucked his tongue three times in rapid succession and said, "Did I ever tell you about the 25-Year Club?"

But we had left 15 minutes before and didn't hear him anyway.

\*\*\*

Despite the fact that he owns two theatres and is vitally interested in all movements of the industry, Abe Ruef has been to only one show in the past five years and that was the premiere of "Someone in White" at his Capitol. He's never seen one of the spicy French dramas Sid Goldtree stages at his Garden Street Theatre.

\*\*\*

The "Hi There" rehearsal . . . Carlton Kelsey working on orchestrations . . . Al Siegel prespiring over one dozen chorines and their steps . . . Ken Murray memorizing a flock of lines . . . Odette Myrtil falling for a "Serenade" song . . . Helen Charleston practicing a new dance step . . .

Alexander Leftwich overlooking the whole affair . . . Peter Paul Lyons taking up trick books, eck-sploding cigars and phutzing matches and no musician in the Warfield orchestra is safe . . . Harriett Cameron, formerly Frank Whitbeck's secretary, in a big lonesome office in the Fox Theatre . . . Charlie Thall with 13 lighters, and he can only use the one his kids gave him—maybe he'll slip us the next one he receives . . . Charlie Kurtzman travels so much he isn't at home

## PAPER READERS PICK CHEVALIER

SAN FRANCISCO, April 24.—In a contest sponsored by Paramount-Publix, The News, Scripps-Howard daily, announced its readers' selection of Maurice Chevalier, star of Paramount's "Love Parade," as the successor to Rudolph Valentino as the world's present matinee idol. Ramon Novarro was Chevalier's nearest competitor, but the voters had not yet gotten a load of Lawrence Tibbets, whose "Rogue Song" just opened at the Warfield. Clara Bow received one ballot.

## BROWN DERBY CAFE FOR S. J. PLANNED

SAN JOSE, April 24.—Bill Foy will open a night club, the Brown Derby, about May 3, patterning the place after Wilson Mizner's famous place in Hollywood.

Foy, previously an outdoor showman, has elaborate plans for opening of the spot, which will be run under an all-night policy, with dinner until 9 p. m. and then convert for the remainder of the evening. He will have Jack Prince's orchestra of five pieces until 9 p. m. and then two more men will be added.

The new Brown Derby, located on the outskirts of San Jose, has a 30 by 60 dance floor and 30 tables and 24 booths.

### OPEN AT COLUMBIA

SAN FRANCISCO, April 24.—Maurice Colbourne and Barry James are booked to open April 28 at Erlanger's Columbia in "Arms and the Man," following that with "The Dover Road" and then "The Importance of Being Earnest."

unless he feels the motion of a train . . . it is reported Publix will construct his office on a moving platform . . . Nat Holt telling the tea and toast gag—wonder when he discovered ham and eggs are better . . . Anson Weeks all hopped up over his New York engagement . . . Phil Weinstein dining on spaghetti and chicken at Tony's . . . Guido Deiro also there—not forgetting this kolyumist and Tom Sanson—with the J. L. Inman's and Glorio . . . Lou Emmel has reached the stage where he wears golf pants—wonder what the theatres will use as an alibi for bum business now that Lent is over . . . How man, please?

## HOTEL GOVERNOR

TURK AT JONES

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THE HOME OF ALL THEATRICAL PEOPLE  
PLAYING SAN FRANCISCO

SPECIAL RATES TO PROFESSIONALS

JACK WOLFENDEN, Prop.

BERT HENDREN, Asst. Mgr.

## PEABODY SMASHES GOOD FRIDAY MARK

OAKLAND, April 24.—Despite the fact that Good Friday is internationally recognized as an off day in theatre business, Eddie Peabody came smashing through to heavy returns at the Fox Oakland last week where he appeared with Fanchon and Marco's "Coral Idea." All Friday records were broken by the flaxen-haired banjoist, for whom Frank R. Newman arranged some nifty publicity stunts. Newman tied up with all music stores, Boy Scouts and everybody else in this East Bay city to bring in capacity houses throughout Peabody's entire week here.

## ACTRESS GIVEN NEW AWARDING

SAN FRANCISCO, April 24.—A default judgment for \$10,000 against Equity has been awarded Edith Ransom, the ousted Tondelero of "White Cargo" who has been acting as her own attorney in a series of suits against numerous people. In a previous suit against Thomas Wilkes she was also awarded \$10,000 but so far she has been unable to collect a cent on any of her judgments.

### NINA FRELLSON'S

JUVENILE FOLLIES

PARAMOUNT

SAN FRANCISCO

### "A LITTLE SMILE"

Words and Music by

GEO. B. L. BRAUN

(A Fox Trot Sensation)

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# DANNY DUNCAN

CAPITAL CHARACTER COMEDIAN with a Company of Four In

## "OLD SWEETHEARTS"

RKO CIRCUIT

Direction Harry Rogers, New York

## SCENERY BY MARTIN STUDIOS

HOLLYWOOD, CALIFORNIA



REVIEWS  
COMMENT

## RADIOLAND

By FRED YEATES

CHATTER  
NEWSMANY RADIO STARS  
FOR KJBS OPENING

SAN FRANCISCO, April 24.—Stars from all of the bay stations contributed to the gala opening program last Saturday night which inaugurated San Francisco's first all-night broadcasting from KJBS.

The owl broadcast was originated by Ralph Brunton, owner of the station, and since the opening night, KJBS has been on the air with a big variety of entertainment features, from midnight to sundown daily, remaining off the air from sundown to midnight.

The new service offers radio entertainment to an estimated large number of listeners who heretofore had nothing to listen to from the ether after 1 a. m. as the majority of the stations in the country close down at that hour except on Saturday night.

There are thousands of listeners for the all night programs according to Brunton, who has been in the radio broadcasting field since the racket started. Brunton's estimate of the size of the owl radio audience was borne out by the large number of messages received from fans around here congratulating the station on the new service.

DAYLIGHT SAVING WILL  
SHIFT NETWORK HOURS

With daylight saving going into effect in the East again next week, network programs originating in New York will find their release here an hour earlier than usual, making a readjustment of local programs generally necessary on KFI, KECA and KHJ, and reducing considerably the audiences for the early evening chains.

## BROADCAST FROM RKO

"Amos 'n' Andy" will continue to be heard on the air every night while making pictures on the RKO lot. The National Broadcasting Company will install a remote control station so they may broadcast direct from the set. The team is expected in Hollywood about May 20 to make "Check and Double Check."

## NEW STATION MANAGER

Glenhall Taylor, former orchestra leader on the National Broadcasting Company, program director of KTAB, San Francisco, pianist and actor, is now station manager for KTM, Los Angeles.

## SANTAELLA AT KTM

Salvatore Santaella and Orchestra are now broadcasting over KTM every Monday night, nine to ten o'clock.

## SEQUOIAN'S

## MALE QUARTETTE

Held Over—Third Week  
Paramount, San Francisco  
Also Broadcasting Over  
KPO

Pickups &  
Viewpoint

By FRED YEATES

Billy Van, the entertainer heard four times weekly over KFVB doing his Paul Revere act, was born in show business and is reputed to have been doing his particular style of entertainment for 14 years. He was seven years on Keith time and entered radio about four years ago over KPO, San Francisco, has appeared on NBC, and now appears regularly every week in three of our leading cities: San Francisco, Los Angeles and San Diego. That's a lot of commuting and means a lot of horsepower for our modern Paul Revere.

He is in the Big Time fan-mail family, netting between 300 and 400 letters a week.

Billy Van is one of those seasoned showmen with radio experience who will probably cash in on the next big revolution in the industry—Television. An Arabian Nights horse for Paul Revere.

\* \* \*

With all the high musical ideals of the Anthony stations it was disconcerting to hear, over KECA Wednesday evening of last week, a crooner murdering the Schubert Serenade—or was it the Liszt Liebeslied. He'd moan two words and then gasp a breath, then two more. Well, we suppose that's a sample of Making Art Dear to People.

\* \* \*

That's a cute little lithp of Peggy Hamilton'th on her fashion broadcast. Helph to keep papa from getting entirely bored while mama litheth.

\* \* \*

Getting back to crooners, is anything funnier than the way most of them enunciate the word "love"? They start forming the word on the end of the tongue, they drag it down into the throat and strangle it. No wonder the marriage rate is declining.

\* \* \*

Wednesday of last week was the first opportunity we had of hearing a fragment of the Standard Oil Co.'s historical series over KHJ. It appeared to be very well handled indeed, with the exception of the mawkish drivel of a dying boy crying for his mother. The tremolo was pretty heavy. Then there was violent days, my hearties, when men died without benefit of Simmons.

\* \* \*

There seems to be some confusion among radio artists about that theme from "Honey." Some sing it, "Sing, You Sinners," and others warble "Sin, You Singers." Will Hays would no doubt feel hurt over this perversion of movie material.

\* \* \*

Musical Director Paige is billed Raymond on symphony hours and Ray on pop programs. KHJ asks for suggestions for a happy medium. We suggest Raybestos—that would give him the brakes.

\* \* \*

Barks From the Office Dog: Marillah Olney and her new Ford . . . she swears she is paying for it herself . . . but who pays for the destruction? . . . Carl Haverlin

PROGRAM BUILDERS  
FINDING SHORTAGE

The new series of Adohr sponsored programs over KFI has revealed, according to station officials, a surprising shortage of "national" musicians; that is, authentic indigenous performers rather than imitators.

This series calls for two-hour programs of folk music of various nationalities. For instance, a night in Spain will present, not a scene from the Madrid Opera House presenting an Italian opera, but street sounds and sights, songs of the blind peddlers, folk dances, popular ditties of the people; in other words, the genuine national music seldom heard outside of the country.

To present this sort of program authentically has proved a difficult task, the officials say. Artists, for example, who can really play the genuine Spanish guitar and are up in repertoire, are scarcer than is generally realized.

Such players of all nations are desired for the elaborate series of two-hour broadcasts to be presented throughout the next year over KFI.

## STATIONS CUT STAFFS

SEATTLE, April 24.—The final readjustment of KVI and KOL, recently merged, following the purchase of the later by KVI, finds several of the KOL artists out. Billy Sherwood, ex-studio director for KOL, has gone to Spokane in a similar capacity for KHQ, taking Ivan Dittmars, former musical director, and Maude Nickerson, blues singer, along with him. Others of the KOL staff are currently retained by the new management, with final disposal as yet undecided.

## "CARMEN" LIKED

Tuesday night's full production of "Carmen" over KFI, first of the Adohr series, starring Alice Gentle, appeared to be an unqualified success, according to reports gathered from every quarter of the state. Letters and telegrams of commendation were received from opera and symphony leaders, as well as many thousands of lay listeners.

## NOONAN SENTENCED

Denying an application for probation on an alleged previous conviction, Superior Judge Schauer Saturday sentenced Jack Noonan, brother of the screen actresses, Sally O'Neill and Molly O'Day, to a seven-year term in Folsom prison, following his conviction on a charge of receiving stolen property in connection with an asserted burglary last year of the

Beverly Hills home of Ted Lewis, with a new haircut . . . celebrating the KFI birthday . . . Jose Rodriguez with a diamond studded cigarette case . . . celebrating influence . . . Dick Creedon playing East bunny . . . June Parker and Elvia Allman herding the eggs . . . it looked like the lay of the land . . . Another guy with a haircut . . . Lindsay MacHarrie no less . . . Ken Niles wearing a romantic auro . . . "call me up whether you have anything to say or not," he murmured . . . and he wasn't broadcasting . . . Doby and Lou in town . . . Charlie Wellman growing a moustache . . . Bob Swan's double in the "Good-fellows" Idea . . . the poor fellow has to fight his way through the stage door mob . . . Ho, hum . . . it's a dog's life.

## NEW KTM ANNOUNCER

Johnny Mack came from WTAM, Cleveland, and WGAE, Pittsburgh, to be chief announcer for KTM. He has been nine years in radio.

The English Comedian

**Wm. DON**  
CHARACTER IMPRESSIONIST  
National Broadcasting Co.  
SAN FRANCISCO

Program  
ReviewsLITTLE THEATRE HOUR  
KTM

LOS ANGELES

(April 17)

"On a Dark Stage," playlet, featuring the veteran Bob Ingersoll opposite Gloria Gordon.

Story is one that seemed to wake an echo in the hall of memory. Introduced Miss Gordon as a dandy-and-out actress hiding backstage after the show, discovered by Ingersoll, Irish doorkeeper. He suggests she go to a certain producer for a job and she says he won't see her. She appeared to be a dope addict and the part called for such. One thing leads to another and Ingersoll turns out to be the producer in disguise while she turns out to be just acting, and Comes The Dawn. She proves her ability and gets the part.

However, in spite of the vehicle, the two principals covered themselves with glory, reading the lines convincingly and registering distinct microphone personalities.

## MERRYMAKERS

KHJ

LOS ANGELES

(April 17)

This variety hour has now become an institution on the Southern California air. Some new voices have worked into the lineup since last heard, including a Mr. Harry James, a British wit, who described a ball game; Two Cowhands, with "gitter" and fiddle, who offered some of the hill-billy stuff that seems to be more or less the vogue just now; and George Simons, a tenor with a McCormack voice, who sang "With You" very nicely indeed.

In addition was the inimitable Standard Webster character of Gene Byrnes with his word hash, and Robert Wildhack, radio cartoonist, dissertating on the Hollywood "Yes." Musical numbers were contributed by MacHarrie and Byrnes, Hi Moulton, Charlie Wellman, the ensemble singers and the Ray Paige Orchestra, the whole a menu of fast popular entertainment of the kind radio fans have come to like.

## ICE CARNIVAL

KFRC

SAN FRANCISCO

(Tuesday, April 15)

All the ice men got together and decided something had to be done about the Frigidaire menace. This program was it. Sponsored by the California Association of Ice Industries this was the initial half hour of a series, with the popular

(Continued on Page 9)

Over the Air From KYA  
SAN FRANCISCO  
Comes the Voice of

Greta Gahler

## BILLY VAN

"PAUL REVERE" OF THE AIR

Original Radio Entertainer and Vaudeville Artist

Meets the Big Radio Audience over KFVB, Hollywood, Mondays, Wednesdays and Fridays, 11:30 a. m. until noon. Also Friday evenings, 8 to 8:30.

Booked to ride the Maddux Line weekly to San Francisco to broadcast over the chain, and once weekly to San Diego.

"The same Billy Van who entertained on the Big Time for seven years, and on the air four years since"

DROPPED IDEAS TO  
BE STARTED AGAIN

SEATTLE, April 24.—The Northwest Broadcasting System, through Thomas F. Smart, general manager, this week announced the contemplated return to the air of several big features which formerly were broadcast via the new defunct American Broadcasting Co.

Through the control of copyrights, NBS will send out, from KJR here, its key station, the first of these features starting next week. The initial novelty to be broadcast will be the "Harper's Corners" sketches. The present schedule calls for the release of the rural comedy bits on Monday, Wednesday and Friday evening.

"Harper's Corners," one of the ace bets that A. B. C. formerly held, is authored by Mitchell Sutherland, now automobile editor of the Seattle Times here. He will continue, according to present plans, to prepare the sketches for the Northwest network.

Burton James, local thespian and dramatic coach, will have supervision of the production of "Harper's Corners," with his wife, Florence, assisting as well as performing. John Pierson, announcer at KJR, and Al Ottenheimer, former A. B. C. writer and producer, are among those who will return to the mike for the revival of "Harper's Corners."

Smart announcement that other features to which his firm holds the broadcasting rights, such as "The Chronicles of Mr. Katz" and "Paul Bunyan's Experiences," will undoubtedly be placed on the air as soon as the network can find time on the now crowded daily schedules of the chain.

ALWAYS ANXIOUS TO PLEASE

**George Nickson**  
TENOR SOLOIST

KYA - SAN FRANCISCO

TUNE IN ON

DUD

**WILLIAMSON**  
MASTER OF CEREMONIES  
and STAFF ARTIST

KYA SAN FRANCISCO

RADIO'S  
PERSONALITY GIRL  
**JEANE COWAN**

Daily At  
**KFVB**

**DOBY & LOU**  
COMEDY HARMONY

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Town and State.....



FADDEN-GALVIN  
RADIO FEATURE

SAN FRANCISCO, April 24.—Art Fadden and Frank Galvin have signed with Mission Dry Beverages as the "Mission Dry Joy Boys" for radio work. They broadcast twice weekly from KFRC, their first program being on Saturday night between 6 and 6:30, and the other Wednesday night, 7 to 7:30.

Fadden is a well-known radio pianist, having appeared over a number of local stations. Galvin, a former vaude musician, also has a radio following, and together the two will do piano solos, character songs and gags.

Program Reviews

(Continued from Page 8)

trend of music abandoned in favor of the more atmospheric. As its name reveals the program was an ice carnival with all features built around a fast moving, gala half hour on the ice. There was a little too much of the trumpet fan fare type of music to suit our own taste but it certainly did sell ice and that's what it was intended to do.

Opened with Meredith Willson and orchestra in "Skater's Waltz," followed by a vocal quartette doing "Stein Song." Nice harmony. A two piano offering—Edna Fisher and another whose name is doubtful in our minds—offered flashy keyboard entertainment. Stirring rendition of "March of the Grenadiers" with Juanita Tennyson taking the lead of the vocal ensemble was excellently done. Musical descriptive number by orchestra burlesqued ice ballet, using "Pizzicato Polka," the cymbal crashes denoting falls.

Willson's concert orchestra then, with a trumpet trio—Al Zohn, Richard McCaffrey and Tom Quirk—in muted brass work very nice. Al and Cal Pearce, next, singing "I Scream" with their own stringed instrument accompaniment. Cleverly done. Artificial ice plug. Then a descriptive number of an ice race. Willson and orchestra using "Orpheus" as atmosphere.

Edna O'Keefe sang "Good for Nothin'" in cute voice. Next number had Madeline De Michele in very fine accordion work. John Moss, basso, with mellow, pleasant tone, sang "We Are the Musketees" with the vocal group supporting.

Finale was "Skater's Waltz." Closed with Walter Bunker, Jr., announcer, asking for opinions.

Bock.

NEW GRAPEWIN BOOK  
ABOUT BRIDGE HERE

Charley Grapewin, for many years a vaudevillian, and now featured with his wife and former vaude partner, Anna Chance, in talking shorts, has his new humorous volume, "Squawk Bridge," on the market this week.

It's a comic classic with some new angles on the present bridge craze, and like a number of similar recent publications, goes for a buck a throw.

KOSLOFF IS SUED

Doris and Esther Goodman this week were plaintiffs against Theodore Kosloff, dancing teacher, formerly in pictures, for \$2053 worth of dancing lessons, the girls claimed they didn't get. The pair alleged they went in a business venture with Kosloff and his wife, Alexandra, and were to be paid in lessons. Suit was brought by Doris, to whom Esther had assigned her claim.

SIGNS WITH PATHE

Frances Upton, Broadway musical comedy favorite, has signed a term contract with Pathe. Miss Upton's first role is with Eddie Quillan in "Night Work," in which Sally Starr plays the feminine lead.

SWANSON'S CAMERAMAN

George Barnes has signed as cameraman on "What a Widow!" Gloria Swanson's next United Artists' picture.

EUROPE FILM RELEASE

A European picture called "The White Hell of Piz Palu" will be released in the U. S. A. by Universal, with sound effects and music added at the local studio. It was shot in the Swiss Alps.

San Francisco  
Radio Notes

SAN FRANCISCO, April 24.—A summer series of weekly concerts to be broadcast over NBC stations will be directed by Mishel Piastro, assistant conductor and violin soloist of the San Francisco Symphony, who was this week engaged to direct the concerts. Standard Oil Co. sponsors the hour.

To the Oakland Post Enquirer, Hearst evening paper in the East Bay district, goes credit for publishing the first special edition devoted entirely to news and advertising of radio programs. The section, comprising six pages, was made up of art work and feature

stories concerning personalities of the western airlines and advertising supported by sponsors of broadcast programs.

J. E. "Dinty" Doyle is radio editor of the Post Enquirer.

The radio announcer must be sold on the product whose program he announces, according to Jennings Pierce, chief announcer in the San Francisco studios of NBC. If he himself doesn't believe in the product he has a hard time selling it to the listeners-in, Pierce believes.

While other artists were golfing or sleeping KFRC's Happy Go Lucky Hour spent Easter Morning in Golden Gate Park distributing Easter eggs and entertaining the crowds of children. Al and Cal Pearce (the latter is

known as Dead Eye Cal because of his uncanny putting ability) put on "Barnacle Bill," Norman Nielson did "Springtime in the Rockies" and the two Ednas, O'Keefe and Fisher supplied additional entertainment. Al Pearce master of ceremonies the program.

You should get a load of Charlie Hamp's Gone Hollywood Auburn. It has three Hollywood signs, a red and black color job and thirteen lights. All that's missing is a Frigidaire.

Things on the air worth hearing: NBC—Max Dolin's violin solos; Walter Beban's orchestral music; Dilliam Don's characterizations. KPO—Cy Trobbe's concert orchestra. KFRC—Meredith Willson's musical creations; Mah-

lon Merrick's orchestra; Al and Cal Pearce's comedy and vocal accomplishments. KYA—George Taylor's Sunshine Hour; Dud Williamson's Bridge Hour; the Calendar of the Air. KTAB—The Pepper Box Hour; Walter Rudolph's piano solos.

Lou Emmel was on Monday's Jamboree, KFRC, singing "To Know You Is to Love You."

Everett Williams, baritone, has joined KFRC's staff. On Monday night's Jamboree we heard him do some French dialect work that was remarkably good.

Babs, ingenue of the College Daze skit over KYA, stepped off a coastwise steamer this week, returning from a short vacation.

WATCH US GROW

K T A B San Francisco

AND THE PICKWICK STAGES

Present

THE PEPPER BOX

The Spice of Radio Entertainment

Produced Under the Direction of

HELEN O'NEILL

with

WALTER D. RUDOLPH

MUSICAL DIRECTOR

FLORENCE GREBE

Asst. Program Director and  
Continuity Writer

DON JEFFREY

Chief Announcer

BOB ROBERTS

Station Manager  
and  
Master of Ceremonies

JOHN TEEL

Baritone

SAM HAYES

Announcer and Reader

CARL TOBIN

Tenor Balladist

JIMMIE CURRIE

"Prince of Pep"

Elbert L. Bellows

Radio's Silver-Voiced Tenor

CALIFORNIA RHYTHM  
BOYS

Merry Moments of Melody

JOAN RAY

Contralto

ALICE BLUE

Organist—Pianist

Madelaine O'Brien



Radio's Newest Soprano

Harry McKnight

Tenor



VANCOUVER, B. C.  
**A. K. MacMartin**  
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**F. K. Haskell**  
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Postoffice Box No. 18

## PAVED ROADS ARE SMALL EXHIBITS' FOE

PORTLAND, Ore., April 24.—Paved roads, and not distributors or excessive rentals, have ruined many of the small exhibitors, according to L. V. Allan, southern and western sales manager for Warner Brothers. The experience of these small exhibitors in being closed out or injured is similar to that of other small stores or business houses in the same vicinity. The farmer or small town resident no longer thinks anything of driving 30 or 40 miles to see a good picture, or a first run, in some distant center. It's being done all the time and will continue to be done.

"One of the largest problems with which we have to contend is the reduction of film rentals to the lowest possible figure consistent with showing a profit," Allan said. "We haven't tried to hold up the small exhibitors, for if they are forced out of business that is our eventual loss."

It was also Allan's contention that the life of a picture has been reduced to six months from 18 months because of the constant change in technique and film tastes. In other words, the average sound picture doesn't keep running in suburban theatres and is discarded relatively early in the game.

## PRESS-THEATRE WARFARE ENDS

SEATTLE, April 24.—One of the town's theatrical mysteries, still unraveled, was terminated here this week when Jensen and Von Herberg, operators of the Liberty Theatre, finally set their advertising into the Post-Intelligencer, Hearst morning sheet.

Since repossessing their Liberty from West Coast last fall and reopening it in January, J. and V. have employed only the columns of the two afternoon dailies, the Times and Star. Why they didn't use the P.-I. was a mystery. And why they finally went in, is still another mystery.

It is understood and believed that some feud and differences existed between the two factions which obviously have now been ironed out, giving the P.-I. a full representation from all theatres, as the Liberty was the only hold-out.

It is believed that Everhardt Armstrong, genial dramatic editor of the P.-I., and Doyle, newly-installed executive, put the deal across.

### NEWEST PARK OPENS

PORTLAND, Ore.—Lotus Isle, Portland's newest amusement park, is billed to open on Decoration Day. Among the many attractions at this unique park will be the monster ballroom which has been constructed within the mid-way section. The ballroom will have 33,000 square feet, sufficient to accommodate 6600 dancers. The building will follow the Byzantine type of architecture. Harry Kenin, well-known orchestra leader, and a picked band will furnish the music.

### POLICEWOMAN ADVISOR

Miss Ellie Mosgrove, formerly of the San Francisco Police Force, is here to assist Florence Ryerson and Colin Clements, authors of "Seven Suspects," in research for a new mystery novel they are writing.

## Notes Along Fifth Avenue

Easter is over . . . And we've forgotten the matzos and our spring fever . . . And we note Clara Pearl walking home after an easy day . . . Eddie Hitchcock writing from New York . . . And Max and Lois Bradford likewise from Pasadena . . . Bob Murray contemplating a shoe shine . . . Dave Himelhoch entertaining aviators . . . Tex Howard sending and receiving a flock of telegrams . . .

Kate McAllister feeling uproarious . . . Pearl Harris just the opposite . . . Paul Morris in a collegiate contest . . . Tannissee Fetterly exemplifies the spirit of effervescent youth . . . Dorothy Potts getting the names twisted and inquiring about non-existent babies . . . Sammy Green surprised at old conditions . . . Harry Miller drives the wife up the avenue . . . Mrs. Roy Cooper drives the husband down one . . . Mose and Harriett Mesher out cruising around . . . Bud Sommers buying the lunch for his p. a. . . "Pops" McElroy on the long-distance phone . . . Arthur Simmons to Portland and back . . . Bus Greene and Syl Halperin, ditto, for the Whiteman concert . . . Gladys Schulmerick temporarily out of McElroy's b. o. with a broken nose . . . Freddie Morelock, Bob Dickinson, George Eichorn and Bill O'Hanrahan buying their own . . . Tom Curtis going without . . . Jimmie Murphy and Tex Howard meeting with failure . . . And calling it a bum steer . . . Wyatt taxing Kate around in Harry McAllister's flivver . . . Al Bloom dictating letters . . . Neal East reading some already transcribed . . . Mickey Carney expectant . . . Dick Buckley on the phone by the hour . . . Bill Woodbury downtown late at night to see Waldo off on the boat . . . Nils Larsen making a hasty call between shows . . . Ernie Baley at Union headquarters . . . Toots Bates in a late card game . . . Randy Ball performs a hasty duty . . . Gordon Green, Mace Chamberlin, Wally Anderson and Fred Read looks for checks after rehearsal . . . Lou Golden cancelling the milk order . . . Vic Gauntlett with a new spring suit . . . Andy Gunnard wears last year's . . . And so do lots of us . . . Riffy Noble back at the Winter Garden . . . Don Geddes commuting between theatres . . . Harry Beal satisfied to stay at home . . . Lou Oudeen a luncheon guest . . . Jackie Souders hurrying up the alley . . . Vaughn Abbey, Ralph Mayer, Stanley West and Cy Woodward watch the construction gang . . . Frank McCormick hurrying back from the bank early in the a. m. . . Bob Williams anticipating line-ups . . . Jim Clemmer not in the lobby . . . Toot! Toot! . . . Time for lunch . . . See you next week.

### CAFE MAN HELD

SAN FRANCISCO, April 24.—Clem Gaviati, part owner of the Silver Slipper Cafe, was arrested on manslaughter charges this week when he forcibly ejected Lawrence Varley, sea captain, from the North Beach night spot, while the latter was alleged to have been intoxicated.

### SINGER MARRIED

SAN FRANCISCO, April 24.—Florence Cleveland, local singer, and Charles E. Gale, Los Angeles insurance man, were married three weeks ago it was revealed this week. Miss Cleveland has left for Los Angeles where her husband is located. She plans to enter pictures.

## SEATTLE THEATRES IN SNAPPY BATTLE

SEATTLE, April 24.—This town, long known for its attitude of puritanism, has gone modern.

The amusement seeker, whether he attends theatre or dance hall, now can get new service and accommodations, long established in other cities, but, until now, shunned here.

In the palatial movie palaces, a gent can take his gal into the balcony and both enjoy a smoke during the flickering and squawking while some even go so far as to serve tea, tell your fortune or supply entertainment in the lobby as the patrons pass in and out.

First it was the Fox Coliseum, with a scarcity of patrons, that incepted the smoking in the balcony idea here. The Publix-Paramount followed suit, then Fox's Fifth Avenue. Next came Jensen and Von Herberg with free tea served on the mezzanine, with a leaf-reader forecasting the future from the cup for the curious femmes.

Publix stepped for one better with a full-fledged fortune teller in the ladies' lounge, and started after the lobby entertainment feature, which they have been employing for the past four months, on a bigger and better scale.

Currently, there has been three local maids entertaining in the Paramount's foyer, but that didn't seem to be enough to satisfy Manager Hartung. This week he launched a local contest, with everyone invited to participate. Bands, trios, quartets and, in fact, everything but ensembles, are peddling their wares in an effort to get a four-week contract at a half a hundred per, the adjudged winner to get the break.

Manager Lou Golden of the new Fox topped off the entire proceeding over the week-end when he took various and several members of Owen Sweeten's Band out on the sidewalk to entertain the long line of outside standees who were awaiting, nightly, admittance to see Lawrence Tibbett in M-G-M's "The Rogue Song."

## VANCOUVER

By A. K. MacMARTIN

The annual report of the Federal Censorship Board of Australia on films, published the middle of April, states that British films require more cutting than any other. The figures of 4 per cent for the United States films projected, and 8 per cent for British films, are given.

The report says: "British producers are too prone to show the hero and heroine spending the night together, sometimes after only a few hours acquaintance." And a further comment, anent the respective merit of films, contained the following: "Our experience of British films generally is that they are far below the standard of American films."

Jan Cherniavsky, pianist of the Cherniavsky Trio, has arrived in Vancouver from Vienna, after a tour of European cities where the trio had a successful season. He will spend the summer here with Mrs. Cherniavsky, who was formerly Miss Elespeth Rogers, a local girl. The trio open their season in the fall at Albert Hall, London.

The Imperial Welsh Singers packed the Strand Theatre Sunday evening, clicking heavily with a vocal program. R. Festyn Davies was the conductor. Other artists included W. J. Nelles, organist who opened with a recita. Holland's Accordion Band of 25 members added variety to the bill. The Welsh Singers left the city for eastern points, immediately after the performance, where they are booked for a long period.

Another Sunday night concert which drew well was at the Vancouver Theatre. The Parks Board Band and the Civic Orchestra holding down the main spot. Ernest Colton, radio artist, rendered a number of vocals.

## METRO PLANS NEW STUDIO BUILDINGS

M-G-M this week announced plans to expend an additional \$1,000,000 on new construction at its Culver City plant.

Building will include: two complete sound stages, a fully equipped film laboratory, a new central electrical power plant, a film cutting and projection room building, and a storage dock for motion picture scenery.

The two new sound stages will be 100 by 155 feet, wholly sound proof and fully equipped with recording apparatus. The addition of these stages will make a total of 22 stages on the M-G-M lot, 14 of which are complete sound units of the modern type.

The new film laboratory will be one of the most up-to-date plants in the world. Plans call for a two-story building, 150 by 200 feet, equipped with the most modern machinery and a special air conditioning plant to protect the film. One hundred million feet a year of positive motion picture prints, plus the daily film taken by 15 producing companies, will be the capacity of the plant.

The central power plant now being installed will house a 500 KVA motor generator set. Immediately adjoining, the Southern California Edison Company has erected a new substation so that 3000 horsepower will be delivered direct to the studio. Two complete sets of transformers of 3000 horsepower each will insure an uninterrupted power supply at all times.

PORT ANGELES, Wash., April 24.—E. C. Newall of the Gate City Amusement Company here, announces the erection of a new house on First Street. The house, as yet unnamed, will seat 800, and is expected to be one of the finest on the Olympic Peninsula. It will be financed by Newall and other local capital.

## AND NOW — AGAIN!

THE BANJO BOY OF JOYLAND

# EDDIE PEABODY

Is Brought Back to the Mammoth

## FOX THEATRE

SAN FRANCISCO

for a

RETURN ENGAGEMENT This Week

After SHATTERING EVERY RECORD

At the FOX THEATRE, OAKLAND, Last Week

Many Thanks To Frank L. Newman

Hear My Latest Favorite—

The Sensational New Cross Hit—

## "ROCK-A-BYE TO SLEEP IN DIXIE"

It's a Wow! . . . Grab It! . . . Eddie

Personal Management of Mrs. Eddie Peabody

BLUES **MARIE DICKERSON** DANCE  
NOW IN FOURTH BIG WEEK COFFEE DAN'S, SEATTLE

### TWO BIG HITS!

"ROCK-A-BYE TO SLEEP IN DIXIE" and "TONIGHT"  
By Jesse Stafford and Gene Rose

Send for Orchestration—VOCALES—QUARTETTES

S. L. CROSS MUSIC CORP. Seattle, U. S. A.



# To Members and Non-Members *of the* NATIONAL VARIETY ARTISTS

The time has arrived when all artists earning their living in any branch of the theatrical profession should realize, individually and collectively the tremendous welfare work that is being done by this organization.

This year the heads of the vaudeville and picture world have expressed their approval, unanimously, as to the merit of this splendid and necessary work and have gone on record to assist us in every way possible to raise funds, in order that we may carry on the task of assisting those who find they are unable, through destitution or sickness, to help themselves.

One of the methods used in the past was to distribute tickets and solicit advertisements for our different benefits. This year that plan will be abandoned. We are leaving the choice up to the artists. They may, if they so desire, take ads in our Year Book. However, now that the heads of the industry are planning to work in our behalf, we, the artists, must show them that we, too, appreciate our responsibility in caring for our less fortunate brother and sister performers and should not leave the burden of raising funds entirely on their shoulders.

We are, therefore, appealing to each and every artist, no matter in what part of the country you may be in during N. V. A. week, beginning April 27, 1930, to consider it your duty, and let it be a duty of love and gratitude, to offer your services in any capacity to the managers of theatres, who may be working for our drive to raise funds.

With a united effort on our part we will make N. V. A. Week a triumphant success and earn the blessings of those who, weekly, will receive the fruits of our labor.

NATIONAL VARIETY ARTISTS,  
EDDIE CANTOR, President,  
HENRY CHESTERFIELD,  
Executive Secretary.



# Facts' Echoes From Melody Land

## Hot Licks of Music

By JACK B. TENNEY

A course in showmanship for orchestra leaders! Bigger and better baton men! You, too, may be the life of the orchestra—learn clowning and buck-dancing and let music take care of itself. We expect to be reading ads like this in trade journals in the near future.

G. Lloydwell writes in last week's issue of Facts that there is really a crying need for some sort of course like this for orchestra-leaders. "The way some of these fellows beat time," Mr. Lloydwell says, "they should be set in front of a garage wall with a paint brush and then they might do a fair job of painting or whitewashing. Their motions are awkward and about all most of them do is beat one-two, one-two, anyway. A graceful conductor with personality can pretty near sell any band and the boys ought to take their work more seriously."

It is necessary to disagree to some extent with Mr. Lloydwell. In my opinion, a course in music would be the preliminary step toward the education of several so-called conductors. (I have in mind the baton-wielders of dance aggregations and M. Cs.) Many of these boys step up on the bandstand after parking the peanut wagon at the stage door. Their passports are issued on their ability to wise-crack and the combined talents of Billy Sunday, Ted Lewis and a side-show announcer. (As a matter of fact I know several alleged leaders who WERE side-show announcers.) What these ambitious boys do not know about music and the art of leading an orchestra would fill the next twenty editions of the Encyclopedia Britannica. The baton business is only an excuse to keep in the lime-light. If Mr. Lloydwell thinks that these birds are annoying from the front of the house, he ought to get an ear-full of the things the boys back of the footlights are thinking.

Showmanship? Ah, yes. Mr. Lloydwell has sounded the clarion call of the times. Once it was music, but that is only a side issue today. The sensational leader of tomorrow will be the bird who can stand on his head and wave his legs gracefully (and in tempo) at the orchestra while juggling something or another with his hands. Meanwhile these leaders might practice with phonograph records.

The Shell Oil Company Orchestra at Long Beach has been laid off after about ten years of constant service. The general cutting down and laying off of oil workers no doubt came to the point where it effected the publicity units and the band is no more. That leaves our friend, Johnny Winn with one job less. We trust the other four or five hold out.

Lou Singer and his All-Star Band, with Ralph Markey and Jack Dunn, two other popular leaders in the line-up, are adding plenty of pep to the business at the Palais de Dance. All three boys have a big following among the dancers of Los Angeles and vicinity and should build the business up to where it was before the doors were closed several months ago. Manager Swift has renovated and redecored the entire pavilion adding many new features that should eventually bring a steady and profitable clientele. Here's wishing the boys the best of luck and success.

Joe Lindenbaum and his nine-piece aggregation have taken over the stand recently vacated by Tom

Moore and his orchestra at the Cinderella Ballroom at Long Beach.

The S. L. Cross Music Corporation, of Seattle, have just released their second number, "To Night," by Gene Rose and Jesse Stafford. Their initial start in the publishing business was "Rock-a-Bye To Sleep in Dixie," a waltz ballad by S. L. Cross, which has taken hold very big in the northwest and is rapidly catching on around the country.

Ollie Wallace is now holding the only in-person spot at the Los Angeles Orpheum, slipping in there quietly about five weeks ago without any fanfare after a run of forty weeks or so at the United Artists. Ollie is featured in organ concerts, and although the instrument at the Orpheum is not the best in the world, all this console veteran needs is a keyboard. His is an inimitable style, knowing only the rules of inspirational genius. His work has an almost indescribably smooth polish, colored by a poetic rhyme that makes it beautiful.

He is almost equally well known as an orchestra leader and m. c., and maybe he is one of those marked to prosper with the coming of Television, or the predicted Renaissance of the Stage.

Dan Foley, the Animated Entertainer, opened this week at the A. B. W. Club. Mexicali after fourteen months at the Green Lantern, Juarez, Mexico.

## Night Clubs

### GEORGE OLSEN'S NEW REVUE CLUB CULVER CITY (Reviewed April 23)

A brilliant opening of the most ultra-ultra night club proposition ever unfolded before the eyes of Los Angeles and Hollywood marked the introduction this week of George Olsen's new club.

No one would know this place for the former Plantation, except its location on Washington boulevard. It is transformed into a palace of luxury, elaborately and beautifully decorated along futuristic lines, marvelously lighted and furnished; the last word, so far as these parts are concerned, in resort magnificence.

At a premiere cover charge of \$15 a plate, the new club was crowded to the doors with the creme of Los Angeles and Hollywood social, film and stage circles, and their enthusiastic reception of George Olsen's entertainment started the new club off to a most auspicious beginning. If this venture does not meet with success then there is no further hope for the night club business in Southern California.

George Olsen's band of 18 pieces, excluding Olsen, is of course the piece de resistance, furnishing wonderful music for the public dancing and accompaniment music for the interpolated floor show numbers. The members of the band are themselves skilled entertainers, contributing solos, duets, trios, quartets, "tintypes" and innumerable novelties. George acted as a distinguished host, introducing numbers in his own clever and inimitable style, all keyed in the high-class note established as a standard for his club.

The interpolated entertainment was supplied by an ensemble of

## Song Leaders

### LOS ANGELES

All stores report exceedingly quiet sales on all popular sheet and record numbers, and although "Springtime In the Rockies" holds a firm lead, they affirm there are no real hits on the rampage at this time. Good pickings await a bright new number at this moment. Following is the score, with the first three well in the lead and the others bunched:

1. "Springtime In the Rockies"—Villa Moret.
2. "Under a Texas Moon"—Remick.
3. "With You"—Berlin.
4. "When I'm Looking At You"—Robbins.
5. "Sing, You Sinners"—Famous.
6. "I Never Dreamt"—Santly.
7. "Stein Song"—Carl Fischer.
8. "When the Little Red Roses"—Witmark.
9. "Happy Days"—Alger, Yellen and Bornstein.
10. "It Happened In Monterey"—Feist.

### Recordings

1. "Under a Texas Moon"—Victor.
2. "Springtime In the Rockies"—Victor.
3. "There's Danger In Your Eyes, Cherie"—Victor.
4. "San"—(Ted Lewis) Columbia.
5. "Cooking Breakfast For the One I Love"—Columbia.
6. "Happy Days"—All recordings.
7. "Lover, Come Back To Me"—(Askam) Victor.
8. "Sing, You Sinners"—Victor.
9. "The Moon Is Low"—Columbia.
10. "On the Sunny Side of the Street"—(Ted Lewis) Columbia.

### SAN FRANCISCO

The University of Maine's favorite ditty, "The Stein Song," published by Radio Music Co., associated with Feist, came crashing into the best sellers' list this week to grab off top position, forcing "Springtime In the Rockies" back to second. Here are the ratings:

1. "Stein Song"—Radio Music Co.
2. "Springtime In the Rockies"—Villa Moret.
3. "Blue Is the Night"—Robbins.
4. "Under a Texas Moon"—Remick.
5. "Happy Days"—Alger, Yellen and Bornstein.
6. "Moon Is Low"—Robbins.
7. "Danger In Your Eyes, Cherie"—Berlin.
8. "With You"—Berlin.
9. "What Is This Thing Called Love?"—Harms.
10. "Cottage For Sale"—DeSylva, Brown and Henderson.

### Recordings

1. "Stein Song"—Vallee (Victor).
2. "Springtime In the Rockies"—All.
3. "Happy Days"—Johnny Marvin (Victor).
4. "Should I?"—All.
5. "Woman In the Shoe"—Jesse Stafford (Brunswick).
6. "Under a Texas Moon"—All.
7. "With You"—Harry Richmond (Brunswick).
8. "Danger In Your Eyes"—Harry Richmond (Brunswick).
9. "Moon Is Low"—All.
10. "Cryin' for the Carolines"—Guy Lombardo (Columbia).

16 of Hollywood's choicest dancing beauties, who appeared in five different and very beautiful changes of costume during the evening; by Juliette Johnson and George Murphy, a graceful, rhythmic and highly polished waltz team; Ethel Shutta (Mrs. Olsen) specialty solo dancer, whose verve and personality scintillated; William O'Neill, singer of "New Moon" and other operetta fame, who demonstrated the entire lyric compass in "Desert Song" and "Old Man River;" and by other principals. All the material was high-class, of unusual merit, and scored unflinchingly.

On the previous evening a special preview was staged for the benefit of press representatives, the whole show being paraded in dress rehearsal with the same excellence as on the official opening night.

Woody.

## BAND TOURING BY AIR LINER

SEATTLE, April 24.—Striking a new innovation for barn-storming trips in this territory, Tex Howard this week takes his eleven band boys on a tour of Oregon and Washington, travelling exclusively by airplane.

Howard has arranged a hook-up with the Mamer Air Transport people who are supplying a 12-passenger, tri-motored Ford cabin plane which will carry the boys and their paraphernalia on the journey. Howard's trip is being made during the ten-day leave he gets when Jack Crawford and his Band comes into the Trianon before opening the Butler Hotel Rose Room, scheduled for May 7. Sammy Siegel, local theatre press agent, will be out ahead of the band and airplane, publicizing both the dances and the airplane gag.

## M'ELROY CHANGING SEATTLE PERSONNEL

SEATTLE, April 24.—Realignment of personnel for his local Columbia Recording Orchestra playing in the Spanish Ballroom here was announced this week by Cole J. McElroy. The changes find Curt Kremer now at the piano and Elwyn Pollock on the trombone.

Kremer comes here from Portland where he has been operating, for the past several years, his Kremer's Chateau, popular Portland highway night spot. During his stay in Seattle, Mrs. Kremer will have the management of the Chateau, Kremer announces. In his new spot, Kremer will have the leadership of the popular band under his helm. Pollock is a newcomer in these parts, arriving here but recently from California.

Syd Halperin, who has been pounding the ivories and leading the band for McElroy the past several months, rejoins Tex Howard's aggregation at the Trianon Ballroom here, while Spec Thomas, former trombone player with McElroy's, left to assume a similar job with Tiny Burnett's band in the Venetian Gardens, Olympic Hotel.

### POLLACK AT L. B.

Ralph Pollock returns to Southern California as master of ceremonies and musical director at the Fox West Coast, Long Beach. Ralph recently has been at the Post Street Theatre, Spokane, which theatre opened its Fanchon and Marco presentations under his leadership.

### SPRIGG AT BATON

SAN FRANCISCO, April 24.—With Tommy Boyd and orchestra out after a long service with R-K-O, Jack Sprigg will handle the baton at the Orpheum, beginning this week. Sprigg, former trumpeter in the Boyd outfit, will get his first crack at the directorial chair. Boyd leaves for a vacation in Los Angeles.

## WEEKS BAND GOING TO N. Y. ROOSEVELT

SAN FRANCISCO, April 24.—In a shifting of Music Corporation of America orchestras Anson Weeks leaves the Hotel Mark Hopkins to open May 3 or 5 at the Hotel Roosevelt in New York City. Ted Fiorito and his organization succeed the Weeks' band, coming here from the Congress Hotel, Chicago, where they have long been featured.

The Weeks group of 12 men will be in New York for only a limited engagement as they are to return here for a big opening on June 23 at the same Nob Hill hotel.

The Fiorito orchestra opens here this month.

### ARCHER LEAVING

SAN FRANCISCO, April 24.—Jack Archer this week leaves the local offices of Witmark and Son as professional manager, with no appointment announced as to his successor. Archer and his wife, Jackie Archer, radio singer, may remain here for other work.

### ABE BLOOM BACK

SAN FRANCISCO, April 24.—After a three weeks' tour of the Northwest, Abe Bloom, representing Irving Berlin, has returned to his offices here.

### ABE MEYER BACK

Abe Meyer, former music head of Tiffany, will return to Hollywood this week, to join Rogell Productions, Ltd., at the Metropolitan Studios, to act as their musical supervisor.

### JANIS TAKES TRIP

Eddie Janis is on a two-weeks' tour of the North coast on the business of his firm, Famous Music.

### MORROS RETURNING

SAN FRANCISCO, April 24.—Borris Morros, music director of Publix, is expected back here after covering the Northwest territory. He spent several days here this week conferring with Chas. Kurtzman and then left for the North.

### CROSS IN TOWN

SAN FRANCISCO, April 24.—Gene McCormick, professional manager for S. L. Cross Music Corp., has returned from the Seattle headquarters for a short stay here.

### DUFFY CONTEST

SAN FRANCISCO, April 17.—Henry Duffy will announce the winner of his play contest on May 1. Drama critics of Coast papers are reading and judging the many plays entered in the contest.

### MOTHER IS DEAD

SAN FRANCISCO, April 24.—The mother of Paul Bissinger, producer of "Hi There" at the Columbia, died this week.

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"WHEN I'M LOOKING AT YOU"



## MUSICIANS STAGING LIVING MUSIC PLUG

SAN FRANCISCO, April 24.—To boost the musician in the stiff competition with canned music, May 26 has been designated as Living Music Day here.

The idea is to have musical programs in various spots throughout the city on that day, especially in the large downtown stores. The Emporium, City of Paris, O'Connor & Moffatt Co., and others have been tentatively named.

The event is being managed by W. M. Ringen of Sherman, Clay & Co., and has the sponsorship and cooperation of Al Greenbaum, secretary of Local Number 6, American Federation of Music.

Ringen has worked out elaborate plans for the day and is now getting the names of musicians to go together who will play gratis on the occasion. Large orchestras as well as individual musicians are to cooperate it is announced.

In an announcement to musicians the sponsors state:

"This day is set aside to boost 'living music' in competition with 'canned music' that has thrown so many musicians out of work and it is given for your benefit to increase engagements. It applies not only to theatre orchestras, but to every musician who is a member of this institution. If theatre orchestras were to be eliminated, these men would, naturally, endeavor to secure casual and dance engagements, so you can see how vitally necessary it is for you to do your part."

## RKO LOT BUSY ON PRODUCTION

Three features are now being filmed, six are in process of cutting and editing, and six more are in the final stages of preparation for early production on the RKO lot.

"Dixiana," original operetta, which Luther Reed is directing with an all-star cast headed by Bebe Daniels and Everett Marshall, is being filmed on the new four-unit sound stage.

Mel Brown is directing "She's My Weakness," adapted from the stage play, "Tommy," with Arthur Lake and Sue Carol; and Roy J. Pomeroy is making his debut as RKO director with "Inside the Lines," wartime espionage film, featuring Betty Compson and Ralph Forbes.

### HANDLES ANIMAL FILM

SAN FRANCISCO, April 24.—Dick Mitchell is here as manager of Mr. and Mrs. Martin Johnson's "Across the World," animal picture currently at Er-langer's Columbia for a two week's stay.

### MAY FREELANCE

William Beaudine, whose directorial contract with First National expires with the termination of his picture, may freelance thereafter although he already has had two offers.

### PRIOR AT M-G-M

Herbert Prior has been added to the cast of "The Big House" at Metro-Goldwyn-Mayer.

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## RKO MEETING HERE FOR '30

Delegates from all sections of the United States, Canada, and Australia will meet in Los Angeles May 18 to attend the annual sales convention of RKO Productions, Inc., producers of Radio Pictures.

Heading the delegation will be Joseph I. Schnitzer, president of Radio Pictures, and Lee Marcus, vice-president in charge of distribution.

The convention will last five days. During most of this period daily business meetings will be held concerning the distribution of the company's product for the 1930-31 season. An elaborate banquet on the night of May 22 will climax the meetings.

## NOTHING SET ON PREMIERE

While everything is in the bag for Sid Grauman to return to show biz exploiting the world premiere of Howard Hughes' \$3,000,000 air super-spectacle, "Hell's Angels," no deal has as yet been completed for the house which will get the much talked of air film's world opening.

Egyptian in Hollywood has been mentioned as tied up but nothing was expected to be definitely settled before the end of this week, with a probability in view that it may follow the John McCormack talker into the Chinese.

### LAMPKIN VACATIONS

Phil Lampkin, orchestra leader m. c., who recently completed a 50-week run at Shea's Buffalo for Publix, is here on a vacation trip. Lampkin started as an m. c. in coast picture houses. He's still under contract to Publix.

### CROONERS SIGNED

The Crooners Quartette have been signed for important singing roles in "Come Easy," Lotti Loder's new starring vehicle for Warner Brothers, which Michael Curtiz will direct.

### MARKS NINTH YEAR

Jack Parker celebrates his ninth year as a radio artist this month with a special program on KFI, in which he will feature outstanding song hits of each year of his microphone experience.

### TWO NEW WIRINGS

SAN FRANCISCO, April 24.—M. L. Markowitz will wire his Bijou in Fresno and the Aladdin in Oakland soon, with RCA reported getting the contract.

### WARNER'S MISSING TIRE

Jack Warner parked his expensive car in the 5600 block on Lexington Avenue. He did long enough to let tire thieves depart with spare tires and rims the other day.

## NEW TRIAL FOR S. F. PRODUCER AND CAST

SAN FRANCISCO, April 24.—Sid Goldtree, manager, and eleven members of the cast of "The Peephole," spicy French farce playing at the Green Street Theatre, will go on trial today, the date having been set by Police Judge George J. Steiger.

The jury has already been selected and this will be the fifth time in the last month or so that the show has been up for trial. Fourtimes previously Goldtree and his company have been acquitted of similar charges.

The play was raided for the fifth time last week by Police Captain Arthur Layne and when the cast and manager appeared before Police Judge Steiger and pleaded not guilty, the judge stated that it is the sacred right of a man to be tried by jury and when he has been tried and acquitted, the court would have little sympathy for another prosecution on the same charge.

It was only about ten days ago that a jury in the court of Judge Sylvain J. Lazarus returned a verdict of not guilty on the same charge after deliberating ten minutes. One other jury returned a verdict of acquittal, and two others were hung charges. A grand jury indictment on the charge of producing an indecent play was dismissed by Superior Judge James G. Conlan.

Morris Oppenheim, attorney for the defendants, declared as they appeared before Judge Steiger that "this is persecution and not prosecution."

When Judge Steiger set the date for the trial he said that if the district attorney did not wish to try the case again, he would dismiss the charges.

### KAY AT M-G-M

Kay Irving, daughter of George Irving, has been signed for a role in "Madame Satan" under Cecil B. DeMille's direction at M-G-M.

### SIGN N. Y. PLAYER

Jack Whiting, of New York musical comedy, has been signed by Warner Bros. as a contract player.

### BUY SARDOU PLAY

Victoire Sardou's play, "A Scrap of Paper," has been purchased by Radio Pictures and will be produced as a special.

### SELZNICK RE-SIGNED

David O. Selznick has been signed to a new long-term contract as executive assistant to B. P. Schulberg, general manager of west coast production for Paramount.

## MAY BE GIVEN EASTERN POST

Prevalent rumors to the effect that Harry C. Arthur, West Coast division manager in Southern California, was to be transferred to an eastern post, were denied this week by the Los Angeles publicity office. It was stated that Mr. Arthur's presence in New York was for conference purposes only.

Similar reports of a general shuffle in theatre managers in the territory were also spiked, it being asserted that the only changes under contemplation were of few and minor character.

## EXHIBS BREAK WITH WIDE FILM METHOD

(Continued from Page 1)  
ported, the process will be made available to the industry under a licensing arrangement within the next six months.

Meanwhile, the Halperin Brothers are reported to be winding up negotiations on a contract with Douglas to use the process to make two wide-screen super-specials, which would probably be released by Universal.

Present headquarters of the Douglas interests are in San Francisco, with Hollywood headquarters at the Metropolitan lot. A special showing to the trade and press is to be staged there early next week, according to report. The process has already been demonstrated to technical engineers and equipment experts here, all of whom are reported keenly interested in the methods.

### IS RADIO DIRECTOR

Norman MacLeod, former cartoonist on the subtitles of Christie Comedies and director for the last two years, has been signed by Radio Pictures as director and writer.

### LOCAL GIRL SIGNED

Audree Henderson, a local girl, has signed a contract with RKO, her first part being in "Radio Revels." Audree was born in Hollywood.

### WITH RICHARD DIX

Mary Lawlor has been signed to play opposite Richard Dix in "Square Dice," for RKO.

## FOX SALES MEETING IN MAY IS PLANNED

Motion picture representatives from all over the world will attend the annual Fox sales convention to be held during the week of May 26 at Fox-Movietone City, Westwood Hills. The convention had been originally planned as a national affair only.

Approximately 400 delegates, some with their wives and families, will attend the convention to hear full details of the 52 films which their company will present during the next 12 months.

A budget of \$20,000,000 has been appropriated for the schedule.

Winfield R. Sheehan, vice-president and general manager, and James R. Grainger, sales manager, plan to return to Hollywood from New York April 23 to complete plans for the convention.

### TO DO BEACH STORY

Radio Pictures has bought the talkie rights to Rex Beach's "The Iron Trail." Jane Murfin will adapt it. No cast or director have been chosen as yet.

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# Vaudeville and Presentations

## RKO THEATRE

### LOS ANGELES

(Reviewed April 17)

This four-act bill opened with the Arthur Petley Four in an aerial and trampoline offering, the comedy touches concealing no part of the smooth skill of Petley. The act scored big in laughs and applause.

The Gold and Raye tap team followed. As nifty a pair of step-pers as anyone would want to see in a polished routine, backed up by fine personalities. They delivered two legit numbers and then went into a comedy "amateur" number, with some dialogue, that brought heavy laugh returns. Then to singles with a join-up and off for the big payoff. High grade stuff.

Headline act, Tempest and Sunshine in "A Broadway Bouquet," an impersonation offering, one of the girls in male full dress m.c'ing and the other doing the work. Opened with a little song and dance, then a tour of "Broadway sights," introducing impersonations of Jimmie Walker, Leonore Ulric and Helen Kane. Fair returns, one bow and a beg. Act suffered somewhat because of the unfamiliarity of this audience with some of the characters impersonated.

Closing act was Sol Gould, with his gargled "Ramona." A greenhatted comic whose line was not always refined. Excellent support in the person of Helen Kay Booth, who had good looks, voice and versatility. Two others, George Shafer and Al Gould, appeared as minor supports in an Eskimo gag. Miss Booth sang "Chloe" to good returns, and the four of them offered "At the End of the Road," but the customers showed best liking for the boy soprano of George Shafer. He encored on "Mistakes."

Billy Small's orchestra, plus the organ, offered "The Palms" as an opener. Screen offering was "Second Wife," with Conrad Nagel and Lila Lee.

Yeates.

## MILLION DOLLAR

### LOS ANGELES

(Reviewed April 17)

Once more it may be recorded that Million Dollar patrons like their vaudeville. Anything goes, and herein lies the danger, because if quality of acts is reduced the whole idea will suffer.

Five acts made the bill this week, the sixth and closing number being a public dance contest. "The Phantoms" opened with a human skip-rope act that sold heavy, followed by The Johnsons, magician and girl assistant, involving tricks with balls, cards and eggs, drawing kid plants from the audience and taking the customers for heavy returns.

Nancy Fair headlined in the third position, in one, her dainty accompanist dressing the act appealingly. Group warbled "Just Everywhere the same" for nice re-

turns, then dished up her "No Wedding Bells" number plus patter. Took a couple of bows and came back to recite a little poem about the back-stage workers.

The Sabinis next in a hoke act; woman on in one, to sing, discord in the orchestra pit, hoke between two plants in the band, then one up to stage to offer a guitar medley, which sold very fair. Opened up to three with piano, one of the plants jingling up some medleys, then the lady sang, "I've Lost All My Love for You." Back to one, with banjos; then guitar and voice duet, a piccolo number, then a hoofing exit. Returns were generous.

Closing the vaude was a flash act by Bissett's Steppers, a line-up of eight girls and eight boys. A handsome bunch, with youth and personality, and they opened up with a tap routine that went big. A male Spanish dancer singled in a castanet routine that registered just fair, and a waltz team also appeared. Then a tall and short comedy girl team singing "Collegiate Love" and turning in some eccentric hoofing to a big hand, encoring with some tapping. The Spanish boy back for a cape waltz, then the waltz team back for some novelty adagio-allegro steps.

Ensemble came back in nifty page costumes for an excellent routine of taps and formations which sold heavily. Tiny Marion Mitchell, a girl of about six, soloed in some taps that revealed her a great little showman as well as a clever dancer. She garnered almost continuous applause, and earned it on the basis of real merit.

The dance contest closed the show.

Film offering was Paramount's "Slightly Scarlet." Business was almost capacity for opening matinee.

Yeates.

## CASINO

### SAN FRANCISCO

(Reviewed April 17)

Unusually good bill opened with line girls doing chorus routine in rabbit costumes, the five fem members of Kjerulff's Versatile Harpists on stage assisting in accompaniment, and Claire Reed, line girl, in acrobatic dance specialty. Harpists showed much class on medley of standard and semi-classic numbers. Jacqueline Brunea high-sopranoed "Only a Rose" for splendid returns. Sylvia and Clemence doing a Pagliacci number with buck and wing routine drew big applause.

Elbert Bellow, popular KTAB tenor, in a medley of standard numbers, scored heavily and easily encored. Nearing Sisters, harmony team, warbled medley of "Cooking Breakfast for the One I Love" and "In a Kitchenette." Could have encored.

Medleys seemed to predominate this bill as Kjerulff's Harpists followed with a medley of pop ballads closing with the five femmes

vocalizing on "Singing in the Rain." Sylvia warbled a Russian comedy number and then displayed much technique in a difficult Russian dance routine. Juanita Francis stepped out of the chorus to lead the line while she executed some nifty acrobatic specialties. Harpists again took the stage with another medley and Elbert Bellow singing chorus of "Memories" with harpists segueing into "Remembering" and thence to strong finale with Sylvia and Clemence hoofing and Miss Brunea and Bellow harmonizing.

Flicker was "Lilies of the Field" (First National), Joe Livingston and Orchestra in pit.

Barron.

## 'GOODFELLOWS' IDEA

### LOEW'S STATE

#### LOS ANGELES

(Reviewed April 20)

A tabloid production on the order of "Student Prince," with a male chorus of 18 voices togged out in smart uniforms, backed up with colorful scenery, some atmosphere girls and specialties by Lucille Page, Helen Burke, dancers, and Harrison and Elmo, black-face comedy.

Band in pit, curtain rising on the ensemble singing "Old Heidelberg," Les Everson taking the incidental solo, then a mele, and Bud Averill made an entrance, all then going into "Stein, Song." A good hand.

Helen Burke contributed a tap specialty here, in a spot, registering a charming personality and earning her reception. Next, a wishing ring episode, bringing on Lucille Page for a high-kick routine, backed up with the ensemble humming and whistling. Registered heavy. Averill and the boys then offered "An American Singing Lesson," presenting a four-some in jazzing rhythm and going into "Sing You Sinners" with the ensemble.

The Harrison and Elmo team were blacked-in here, delivering a few weak gags and then going into their dice game skit, pulling a lot of laughs, and going into a dance to exit, getting fair returns.

The boys came back in nifty Grenadier uniforms, marching to a "Love Parade" number, getting an inspection from Lucille Page, going through some smart formations, then making background for Lucille's newest routine of an all-fours, swiveling novelty that went over very big, then the boys forward to sing "Song of the Dawn."

Finale had Herbert's "Sweet Mystery" for theme, Dream Castle back-drop, drawbridge descending and delivering Helen Burke, Lucille Page and atmosphere girls for a tableau.

Screen fare was Ramon Novarro's "Devil May Care."

Yeates.

## FOX OAKLAND

### OAKLAND

(Reviewed April 19)

So successful are the Saturday midnight matinees inaugurated at this house by Frank R. Newman that this, the third of a series, was held to a capacity house with a turnaway outside. Eddie Peabody was the big draw with Paramount's "Young Eagles" with Buddy Rogers on screen.

Show teed off with a bang when Billy Knox swung into the spotlight on the Wurlitzer and started the customers singing. Opened with "Chant of the Jungle," pitting the men against the women and then dropped into "Barnacle Bill" with a flock of laughs. Encored with "Shade of the Old Apple Tree" and scored heavily.

In addition to Fanchon and Marco's "Coral Idea" and Peabody, house had a group of radio artists, including Jean Wakefield from KFRC, William Powers from KPO, Greta Lundborg from KTAB, and Daum and Scott and Scotty Weston. Weston and Miss Lundborg were especially well received.

"Coral Idea" opened with La Petite Marie on for clever acrobatic dancing, coming to a brilliant conclusion when she hung by her teeth onto a rope and was whisked up to the flys above. The stage set to one and then Maurice and Vincent came on for burlesque strong man stuff and got the laughs.

Hermie King, house m. c., started Peabody off with a smash introduction and the diminutive banjoist with all his speed and flash went through a flock of tunes that drew mighty heavy applause. Did a flock of requests for the ticket buyers who couldn't seem to get enough of this banjo plunker.

Frank Duc, double voiced singer, on to chant "Love Me" with the girls supporting in a dance routine. Duc's low voice wasn't so good; neither was the high register.

Royal Samoans in their usual vaude routine of South Sea dances, followin', swinging into finale. Throughout the show Hermie King and his excellent orchestra provided nice accompaniment for the acts, with King handling the m. c. job in his usual capable fashion.

Hal.

## FOX

### SAN FRANCISCO

(Reviewed April 18)

Taking advantage of the sentiment in this city, the Fox Theatre presented an elaborate Holy Week offering in conjunction with its extra large stage presentation. A cathedral setting which filled the entire stage, and that is plenty large, was the background for two overtures conducted by Walt Roesner, Gounod's "Ave Maria" and Hayden's "Hallelujah."

Eva Gruinger Otkinson on stage, appropriately garbed in a flowing white robe, sang the Gounod number with telling effect which got a big response from the customers. Six girls, also in white pilgrims' robes, enacted a pantomime fantasy during the presentation of

"Hallelujah."

Altogether, the offering was one of the finest of its kind seen and heard here. There was scarcely a flaw in the program, and stage atmosphere together with the music soon carried the audience away from the theatrical effect of the preceding program.

On stage was Fanchon and Marco's "Changes Idea," a show that had three principals equally headlined, and George K. Arthur as an additional attraction. Muriel Gardner parted the curtains to announce what was forthcoming and then, on full stage, Art Hadley went into rapid cartoon work with the 13 girls, using coming strip characters as his subjects. Doc Baker, quick change artist, was spotted throughout the show with his rapid fire changes of clothing, and, in addition, tossed in a little vocal work. Muriel Gardner, blonde looker, next with fancy hoofing and singing, leading the line in a routine that included three fast changes.

Curtain dropped back to one while Roesner introduced George K. Arthur, M-G-M player, who came onto the orchestra's rising pit for a few gags and to sing "Have a Little Faith in Me." Another gag or two and he scrambled. Okeh but no raves on this one.

Back to full stage with Hadley and Baker talking and on walked Eva Mandell in a scrubwoman outfit. A quick shifting to a flashy dress costume and then she went into a group of songs with Dave Le Winter at the piano.

Picture, M-G-M's "Divorcee" with Norma Shearer, was heavily exploited. Business good.

Hal.

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Legitimate

(Continued from Page 5)

stories. However, there are many real laughs and a score of thrills for which a great deal of credit must be given to the cast who had a play of only fair construction to work with.

The entire action takes place in the private study of Dr. De Former in an old house overlooking the sea. William Macaulay as the "vandyked doctor" gives a performance that is natural, smooth and particularly understandable. However, the big honors for laughs and thrills go to Earl Lee, who as "Jasper," the doctor's negro servant, is thrown into a sequence of situations that called for both hoke and dramatic ability, which he handled very capably.

William Lloyd as Gray, the Madman, characterized his part in an outstanding manner and drew a well deserved hand for splendid work in some intense scenes. Inspector Wise was played by Edward Cassidy, who gave a performance that was natural and well done. Lulu Mae Hubbard in a part that was neither large nor outstanding managed to score nicely by splendid work in using her scenes to the best advantage.

Barton Yarbrough as "Frank Host," the lead, had the usual dramatic part full of ill timed warnings, misunderstandings and scares, managed to do exceptionally well with a part that was not too clear, and consequently hard to depict. Ralph Burr as "The Stranger" completed the cast in a part which, though small, was good. "The Blue Ghost" was written by Bernard J. McOwen and J. P. Riewerts and directed by Ferdinand Munier. There have been many better mysteries than this one and many far worse.

Frederick Warnke and orchestra contributed a popular concert.

Barron.

'THE BLUE GHOST'  
PRESIDENT THEATRE  
LOS ANGELES

(Reviewed April 20)

This is the kind of a play whose audience goes home and chuckles mysteriously, and to questioning as to the nature of the play replies: "Go and see it," and chuckles again.

A negro servant, plus spooks, skeletons, secret passages, a beautiful girl in danger, a detective, a lover who seems to be a crook and turns out to be a secret service man, plus an arch-fiend master mind, looks like the recipe for a good old hoke comedy-melodrama such as dominated stage and screen a few seasons back, and so it seemed right up until the last minute of this play.

It did not seem possible that stuff so broad, so elemental, so primary in fact, could have been chosen by Henry Duffy for his downtown Los Angeles theatre, and so it turned out in the end. But a lot of his good regular customers began to lose patience and appear frightfully bored until the surprise ending. Then they walked out of the theatre, laughing heartily but slightly dazed. The joke was on them.

The play being one of action, hoke and luridly drawn characters, there was naturally no opportunity for anything exceptional in the way of acting. The following cast handled the various parts, with only a few inconsequential muffs: James Durkin as the arch-fiend; Joseph De Stefani, dope addict; Frank McCormack, black-face lead; Clifford Dempsey, police inspector; Rex Lindsay, lover-secret service man; Bernice Elliott, maiden in distress; Harry Hollingsworth, a stranger.

The Easter Sunday family crowd made the rafters ring with shrieks and laughter during the play, with the sophisticates getting the last and best laugh at the close.

Production was adequately done, the prop tricks working out without a hitch, and a handsome set contributing its impressiveness. Edwin H. Curtis staged the play.

Yeates.

Production was adequately done, the prop tricks working out without a hitch, and a handsome set contributing its impressiveness. Edwin H. Curtis staged the play.

Yeates.

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Route List of "Ideas"

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PASADENA (24)  
Colorado Theatre  
"City Service" Idea  
Shapiro and O'Malley Laddie LaMonte  
DeQuincy and Stanley Seb Meza  
Eddie Mack's Dancers

LOS ANGELES (24)  
Loew's State  
"Box of Candy" Idea  
James and Hull Masters and Grayce  
Reeves and Len Sunkist Beauties

SAN DIEGO (24)  
Fox Theatre  
"Goodfellows" Idea  
Lucille Page, Bud Averill and Others

HOLLYWOOD (24)  
Egyptian Theatre  
"Milky Way" Idea  
Vernon Stiles Noree Stone and Lee  
Bert Frye Steve Moroni

LONG BEACH (24)  
Fox West Coast Theatre  
Specialty Show  
FRESNO (24-26)  
Wilson Theatre  
The Famous Singers Midgets

SAN FRANCISCO (25)  
Fox Theatre  
"Gyp Gyp Gypsy" Idea  
Chaz Chase George Price  
Frank Evers and Greta Jose Gonzales  
Jeanne Alexandria

OAKLAND (25)  
Fox Theatre  
"Changes" Idea  
Doo Baker and Eva Mandell  
With Muriel Gardner  
A. Hadley Dave Le Winter  
12 Broadway Venues

ST. LOUIS, MO. (25)  
Fox Theatre  
"Peasant" Idea  
Diehl Sisters General Ed Lavine  
Johnson & Duker June Worth  
Belcher Dancers

MILWAUKEE, WIS. (25)  
Wisconsin Theatre  
"Desert" Idea  
Ed and Morton Beert Muriel Stryker  
Oropely and Violet Carla Tornay Girls

DETROIT, MICH. (25)  
Fox Theatre  
"International" Idea  
Markell & Faun Federico Flores  
Mignon Laird Billy Carr  
Oakland Boys

BUFFALO, N. Y. (26)  
Lafayette Theatre  
"Ivory" Idea  
Four High Hatters Hy Meyer  
Betty Louis Webb Will Aubrey  
Peggy Carre Getz and Duffy

WORCESTER, MASS. (26)  
Palace Theatre  
"Hot Dominoes" Idea  
Les Killeks Paul Mall  
Hart, Whitestone, Polly

SPRINGFIELD, MASS. (26)  
Palace Theatre  
"Uniforms" Idea  
Armand & Perez Ruth Hamilton  
Sylvia Shore and Helen Moore  
Joy Brothers Hunter and Percival

HARTFORD, CONN. (26)  
Capitol Theatre  
"Carnival Ruses" Idea  
Countess Sonia Alex Sherer Bekefi  
Russian Songster Trio Sam Linfield Co.

NEW HAVEN, CONN. (26)  
Palace Theatre  
"Let's Pretend" Idea  
Tillyou & Rogers Florence Forman  
Ed Cheney Jimmy Hadreas  
George Green Rita Lane

THE INTERNATIONAL UNIQUE COMIC  
CHAZ CHASE

SALEM, ORE. (26-27)  
Elsinore Theatre  
"Coral" Idea  
Maurice & Vincent Frank Duo  
The Royal Sammons La Petite Marie

PORTLAND (24)  
Broadway Theatre  
"Broadway Venues" Idea  
Mel Klee and 10 New York Beauty  
Winners

Aerial Bartlett Wells & Winthrop  
Freda Sullivan

SEATTLE, WASH. (24)  
Fifth Avenue Theatre  
"Skirts" Idea  
Neal Castagnoli Ruth Silver  
Julia Curtiss Up in the Air Girls

SPOKANE, WASH. (25)  
Post Street Theatre  
"Marble" Idea  
The Harris Trio Roy Smoot  
Flo Belle & Charlie Al and Jack Rand  
Georgene and Henry Francia  
Hector and His Gang

GREAT FALLS, MONT. (26-27)  
Grand Theatre  
"Sunshine" Idea  
Bailey & Barum Richard Wally  
Vince Silk Mary Lou  
Arlene Langan and Norman Selby

MISSOULA, MONT. (29-30)  
Wilma Theatre  
"Sunshine" Idea  
Bailey & Barum Richard Wally  
Vince Silk Mary Lou  
Arlene Langan and Norman Selby

BUTTE, MONT. (24)  
Fox Theatre  
"Eyes" Idea  
Don Carrol Six Candrevs  
Paul Olsen Bob and Ula Burrof  
Keo, Yoki and Toki

DENVER, COLO. (24)  
Tabor Grand  
"Trees" Idea  
Naynons Birds Mavis and Ted  
Terrell & Hanley Esther Campbell  
Christal Levine and Ted Reicard

BRIDGEPORT, CONN. (26)  
Palace Theatre  
"Black and Gold" Idea  
Four Kemmys Armand Graser  
Maxine Hamilton Lee Wilnot

WATERBURY, CONN. (27-29)  
Palace Theatre  
"Jazz Temple" Idea  
Wally Jackson Sylvia Doree  
Van De Velde Troupe Gys Elaine

Nora Schiller

BROOKLYN, N. Y. (25)  
Fox Theatre  
"In Green" Idea  
Born and Lawrence Moran and Weston  
Franklyn Record Sam Nierly  
Way Watts and Arminde

PHILADELPHIA, PA. (25)  
Fox Theatre  
"Far East" Idea  
Frank Stever Helen Pachaud  
M. Sanami & Co. Ruth Kadamatsu  
Joan Hardcastle

WASHINGTON, D. C. (26)  
Fox Theatre  
"Arts in Taps" Idea  
Myrtle Gordon Johnny Plank  
Rodney & Gould Eddie Lewis  
Al & Hal Brown & Willis  
Jeanne MacDonald

ATLANTA, GA. (28)  
Fox Theatre  
"Accordion" Idea  
Burt & Lehman Theo. & Katya  
Nat Spector Mary Price  
Arnold Hartman

MIAMI, OKLA. (23-24)  
Majestic Theatre  
"Kisses" Idea  
Joe and Jane McKenna Will Cowan

TULSA, OKLA. (25-27)  
Orpheum Theatre  
"Kisses" Idea  
Joe and Jane McKenna Will Cowan  
E Flat Four Helen Aubrey

OKLAHOMA CITY (28-1)  
"Kisses" Idea  
Joe and Jane McKenna Will Cowan  
E Flat Four Helen Aubrey

HOWARD STARTS

William K. Howard started shooting his Fox picture "The Well Dressed Man." Original title of the script was "The Fatal Wedding" but changes in the story took any fatal wedding out of it, and so the title change. Edmund Lowe and Marguerite Churchill are featured, with others in the cast including Robert McWade, Earle Fox, J. Terrell Naish, Owen Davis Jr., J. Gordon Cooper, Warren Hymer and Pat Somerset.

FOR DEAF PATRONS

The Theatrephone system for the hard of hearing, which has now been in use in the Warner Theatre, N. Y., for the last few weeks, will be installed in all Warner chain theatres, it is planned.

STARLING ARRIVES  
Lynn Starling, author, has arrived in Hollywood under contract to Fox with his first assignment to write a screen treatment of the novel "Basquerie."

PICTURE  
REVIEWS

'THE DELIGHTFUL  
ROGUE'  
RADIO PICTURES PICTURE

This is would-be romance with a broad touch. Most of its length it is so ridiculously overdone that one wonders whether Director A. Leslie Pearce didn't put his tongue in his cheek with the remark, "Well, if they want it, let's give it to them." Otherwise the direction is poor, being marred upon one occasion after another by having two people stand and talk to each other, while both story and interest stand still.

Apart from his drawing power, Rod LaRocque is not well cast as the dashing Spanish pirate. He speaks with an Eddie Lambert accent, uses his version of a devil-may-care laugh to a boresome total, and otherwise fails to catch the romantic air which Warner Baxter would have given the assignment.

The whole thing, story and direction, is stagey and mechanical, and only the very juvenile can ever lose themselves away from the atmosphere of play-acting with which the whole picture abounds. The undesired effect is heightened by several ridiculous burlesque touches, which have no place in such a picture.

The story is laid in some mythical island, with the pirate ship of Rod LaRocque at anchor, while the commandant offers a reward for his capture.

So Rod, with many a devil-may-care laugh, and after an entirely unrelated sequence of poisoning his Chinese cook (why it was put in, unless to make enough footage, is a mystery) goes ashore. There he defies a tough cabaret and the whole army, and meets the heroine, Rita LeRoy.

Now Rita, it seems, is about to get married to another (Charles Byer), but she has a past.

So, after many, many yards of padding, Rod gets them both on his ship, and through various circumstances they enter a plot whereby Byer is to believe that Rod ruined Rita. Thus is his love to be tested.

Of course, Byer fails to meet the test, so he's given the conge and Rita sails with Rod toward a minister.

EXHIBITORS' VIEWPOINT: Apart from the name of Rod LaRocque, and the ballyhoo possible on a pirate talkie, this has little to recommend it. It is not good screen material, though for very warm weather it has the virtue that one can look at it and still be half-somnolent.

PRODUCERS' VIEWPOINT: A. Leslie Pearce, who co-directed that very good mello, "Bulldog Drummond," doesn't raise his reputation any by this one. There's plenty of action, and yet action is allowed to lag; there was room for interest, and yet interest never reaches any high pitch; there was room for appeal, but there is none.

The story is one Wallace Smith wrote for a magazine, and then adapted for Radio Pictures. His magazine technique may be good.

CASTING DIRECTORS' VIEWPOINT: No one wins any laurels in this picture, though Harry Semels, playing a Jewish cabaret keeper, does a small part which, if enlarged, probably would have given him a high rating. As it is, he does it to perfection.

Rod LaRocque doesn't catch the authenticity of his role at all, obviously modeling it in on the theatrical version of what a pirate should be, and further apparently evidencing a studio's regard to the

popularity of Warner Baxter in dialect parts of similar purport.

Rita Le Roy is practically a total loss as the heroine, being stilted and un-camera wise.

Charles Byer is even more of a loss in the lover's role. He doesn't know what to do with it at all, and at times he is embarrassingly bad.

Ed Brady is quite good as a tough first mate of the pirate ship.

Sam Blumm does a comedy native captain for burlesque laughs, and Bert Moorehouse completes the cast.

Frederick.

COAST CONCERN  
IS DISTRIBUTOR

SAN FRANCISCO, April 24.—The Brunswick-Balke-Collender Co. this week announced the appointment of the Coast Radio Supply Co. as Northern California and Western Nevada distributors for Brunswick records and radios. For a number of years the Radio Supply Co. has been serving the radio dealers as wholesale radio distributors.

DIRECTING N. Y. SHOW

VANCOUVER, April 24.—Word has been received here that Lee Millar, son-in-law of Perle Allen, manager of the Vancouver Theatre, and well known in stock circles on the coast, is directing "Marching Men," which is soon to open in New York. Ray Collins, for many years a Vancouver favorite in stock, is leading, man in the production. Stanley De Wolfe, another coast favorite, is also in the cast.

PRICES LOWERED

SAN FRANCISCO, April 24.—W. B. Wagon is lowering the price at his Davies Theatre, cutting it from 65 cents to 50. To inaugurate the new scale he had a double picture bill.

IN M-G-M FILMS

Marguerita Padula, whose singing of "Hallelujah" was outstanding in "Hit the Deck," has just been added to the cast of "Billy the Kid," which M-G-M has started. Miss Padula will be seen in a character role.

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Master of Ceremonies  
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VIC DeLORY  
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LOS ANGELES

That Whirlwind Tumbler  
STEVE MORONI  
Featured in "Milky Way" Idea  
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VIC BANKS LENORE BRICE JACK HILLARY  
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